NFI
NATIONAL
FILM INSTITUTE
HUNGARY

NFI FILM ARCHIVE

RESTORED GEMS OF HUNGARIAN ANIMATION FILM HISTORY

Respected colleagues, fellow enthusiasts of animated films!

Similarly to Hungarian film production since the early 20th century, the history of Hungarian animation, now over 110 years old, has undergone alternating cycles of cataclysms and golden ages, and has seen professional careers fulfilled both in Hungary and abroad. After the dramatic experimental trials of the 1910s, gifted Hungarians grew into genuine artists and even founders of leading artistic trends of the age during their emigration in the 1920s, primarily in Berlin schools. The 1930s was a period of dynamic development, only to be followed by worldwide conflagration, before Pannónia Film Studio, established after the dark Rákosi dictatorship and uprising of 1956, marked the beginning of a three-decade-long golden age which saw local talented filmmakers rocketed into the front line of global animated movie production. The 1990s brought about another collapse, from which workshop work and education represented a way out. Thanks to this groundwork, today Hungarian animation is once again of world renown and successful, so in other words, it not only has a past but a present and, indeed, a future. Parallel with all this, Hungarians forced into, or freely choosing, emigration generated enormous acclaim and enriched the successes of global animated film production.

In 2024, on the occasion of the 110th anniversary of the birth of Hungarian animation, the leadership of the largest animation film festival, Annecy International Animation Film Festival, extended an invitation to the National Film Institute Hungary so that the festival could pay tribute to Hungarian animation in 2025. This is an enormous honour and an opportunity for our motion picture art – of which we are so proud and which will be supported by the long-term strategy recently finalized by the National Film Institute Hungary – to receive a 360-degree international panorama for the first time. This publication is designed to represent the works preserved by the National Film Institute Hungary Film Archive, digitally restored by NFI Filmlabor and made available all over the world. It fills me with pride that, together with my most excellent colleagues, we can provide access to masterpieces of Hungarian animated film heritage for future generations, to a standard that meets and exceeds modern expectations.

Let’s work together so that people all over the world can watch and enjoy this motion picture treasure!

György Ráduly
Director – Division of Film
Preservation and Technology

PANNÓNIA: MAINSTREAM AND AVANT-GARDE

Classic Hungarian animations
in a nutshell

Pioneers

Hungarian animated film production grew out of the one-person initiatives of feverish pioneers and private enterprises that laid the foundations of professional workshops into a major film industry boasting an international reputation.
The first effects film applying the recognized animation technique (according to the title as well) was created in 1914. Sadly, this work has since been lost. The paper cutout film of the 19-year-old graphic artist István Kató-Kiszly, *Zsirb Ödön* (roughly, lard tub or firkin), depicted fairground attractions, the root from which cinema grew.

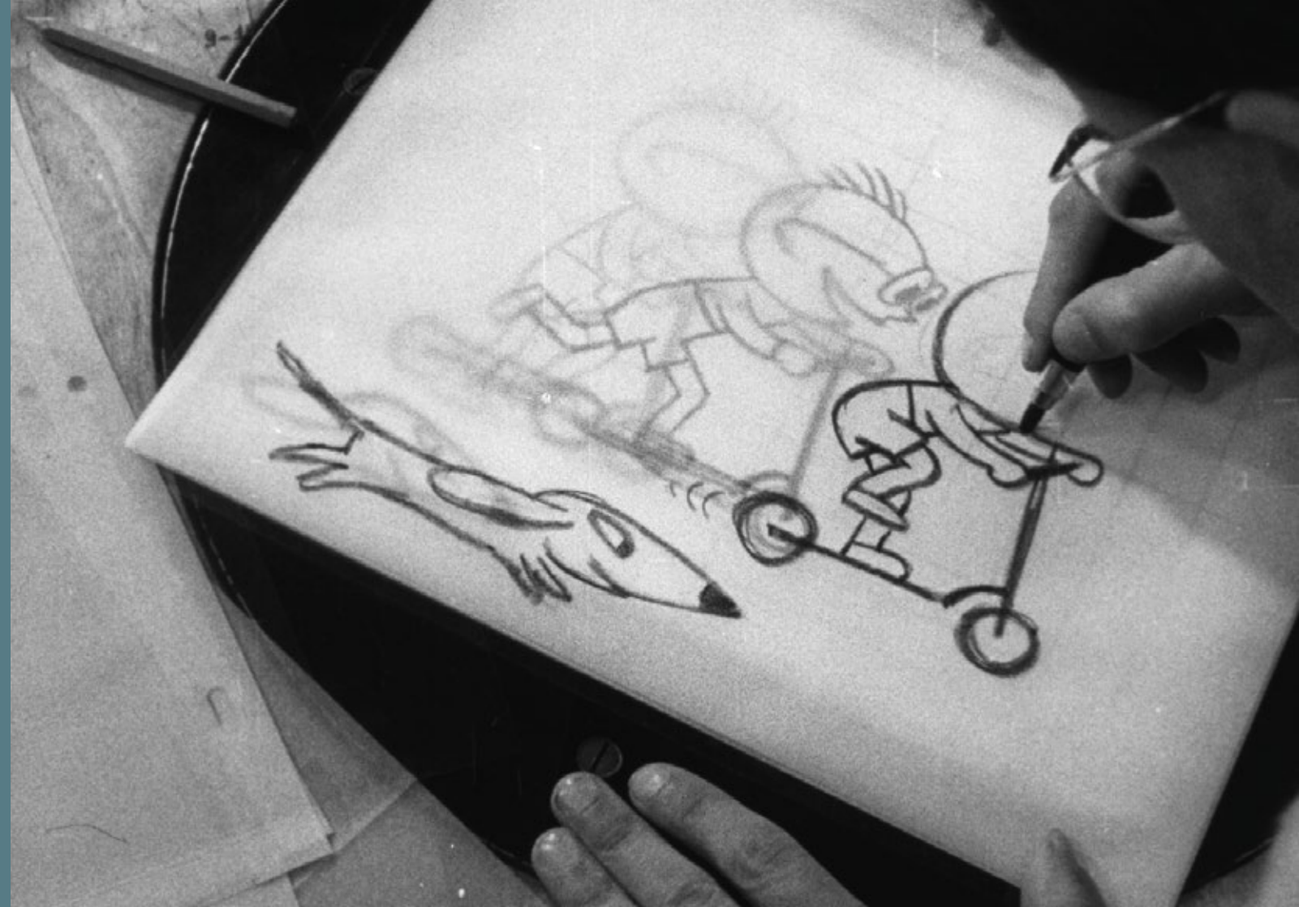
The world-famous graphic artist and Oscar-winning set designer Marcell Vértes (Marcel Vertès) made motion picture political caricatures for *Est Híradó/Evening news* in 1918-19 at the time of the Aster Revolution and Republic of Councils. At the end of the news reports, in satirical drawings reflecting on public topics called *A hét humora/Humour of the week*, Vértes adapted the standup-like stage performance of fairs, the chalk talk and lightning sketches genre, for motion pictures, in the same way as the Frenchmen Georges Méliès and Émile Cohl, the Americans James Stuart Blackton and Winsor McCay, and the Australian Harry Julius.

On the path towards improved professionalism, both at home and beyond the borders

During the interwar period of Hungarian animation, films made on a commercial basis provided the opportunity for the gradual improvement of technical skills and professional know-how. János Halász, Gyula Macskássy and Félix Kassovitz were barely into their twenties when they established Coloriton, the first Hungarian studio making animated commercials. The name is a mashup of ‘colour’ and the German for ‘sound’, ‘Ton’, so that they could already make colour sound films in parallel with the technical inventions of the age. The Macskássy studio chose to use the critically important Gasparcolor picture file system, developed in Berlin by Hungarian engineer Béla Gáspár, in the majority of their films, which gave the shorts vibrant colours. Gifted animators who survived on the periphery amidst lean conditions in Hungary, and who emigrated for political or career reasons, became world-famous artists of universal animation history as defining representatives of mainstream animation film production abroad. Among them, the best-known are John Halas, director of the first full-length British cartoon, *Animal Farm*, George Pal, Oscar-winning creator of the Puppetoons puppet technique, Jean Image, director and producer of several full-length French animated films, among them *Johnny the Giant Killer*, Teréz Dávid/Tissa David, one of the most famous American independent female animators, as well as Oscar-nominated artist Péter Földes/Peter Foldès who worked in Britain, France and Canada.

From workshop to studio

The years following nationalization of Hungarian film production in 1948 were the most politically pressured in Hungarian film history. Under Hungarian Stalinism, when censorship was particularly heavy-handed, primarily animated commercials made to order provided artists with opportunities for modernization in terms of style and subject, while the ideology of class struggle prevalent at the time is frequently apparent in independently presented storytelling shorts targeting children. The person and the work of director Gyula Macskássy, considered the 'father of Hungarian animation', represented continuity pre- and post-World War Two, as well as in the period of professional animation production after nationalization.
Industrial-scale animated filmmaking came about through the production of early 1960s cinema, and then TV series. From the 1970s and for well over two decades, alongside series priority was given to the production of full-length feature films in the state-controlled Pannónia Film Studio. The boom in film production brought with it powerful institutionalization. The near three decades prior to the change of regime, that is, the 'Pannónia period', is considered the first golden age of Hungarian animation, when popular genre productions and one-off 'art films' could be made in equal proportion.
Together with fairy tale pictures aimed at children, the country also saw the creation of intellectual caricature films targeting an adult audience and introducing ethical, social psychological and economic issues.
The new wave that was then rising was the first highpoint of Hungarian animation that had 'come of age'. Modern animation visuals that permeated the design of Hungarian animated films around this time are stylized and correspond to the trends of contemporary graphic design, caricature, and modern fine art (Cubism, Surrealism, Abstract Expressionism).
During the new wave, the process of increasingly professional Hungarian animated film production began and by the end of the decade film output at Pannónia had quadrupled. In the early 1960s, Hungarian audiences followed the first cartoon stars thanks to serialization of their exploits. Two of the studio's most iconic series are *Peti*, about a young boy getting to grips with modern technology, and the 120-episode *Gustavus/Gusztáv* featuring the bumbling, egotistical Mr. Average, the East European equivalent of Monsieur Hulot and Mr. Bean.
By the early 1980s, Pannónia had expanded to become one of the biggest animation studios in Europe. Between 1973 and 1989, domestic cinemas and TV showed a total of 23 Hungarian-made, full-length animated films. Its organizational form was the studio system that had solidified by 1977: two provincial animated film studios, one in Kecskemét under the control of Ferenc Mikulás from 1971, and one in Pécs under the management of Csaba Varga from 1979, were established alongside separate creative workshops operating in the Budapest centre.
Production of the first full-length films was launched with *Johnny Corncob /János Vitéz* in 1971. Foreign commissions carried out in Pannónia contributed to the studio's growing international reputation and financial success: of these, the most popular were the American *Hugo the Hippo /Hugó, a víziló*, 1973 and the French-Hungarian coproduction *Les Maîtres du temps/Time Masters*, 1982.
Whereas Attila Dargay's full-length films (*Matty the Gooseboy/Lúdas Matyi*, 1977; *Vuk*, 1981; *Saffi, the Treasure of Swamp Castle/Szaffi*, 1985; *Az erdő kapitánya/Captain of the Forest*, 1987) were without exception targeted at children, the grotesque, morbid and absurd full-length films of József Nepp (*Snow White/Hófehér,* 1984; *Cat City/Macskafogó*, 1986) were specifically aimed at an adult audience. Alongside popular box office hits, Pannónia also turned out animated cinema films with a bold style: for example, the only full-length film by György Kovásznai, a documentary-musical that took on cult significance (*Bubble Bath/Habfürdő* 1979); Marcell Jankovics's ornamental origin-myth story (*Son of the White Mare/Fehérlófia*, 1981); and the 'film painting' *Heroic Times/Daliás idők*, 1984) directed by József Gémes that took first prize at Annecy.



Promoted, permitted and prohibited animations before 1989

Influenced by cinema's new wave, auteur oeuvres increased in importance from the first half of the 1960s. So-called individual or one-off films, that is, shorts not falling into a series, represented the most important field of design experimentation and artistic self-expression. Whereas in the 1960s these films were still being shown in cinemas and on TV (for example, as a short film before the main feature or in compilations), with the expansion of full-length animated cinema films and television series autonomous short films mainly only made it to film reviews and festivals, although they still managed to be viewed beyond the Iron Curtain. The professional success of these shorts that could also be measured in terms of festival prizes was the guarantee that from the 1960s onwards, even amidst a consolidating, semi-dictatorial Kádár system, animation artists received a measure of freedom artistically and professionally speaking. Filmmakers frequently tested the traditional (content) limits of animation, thus in many cases they danced along the boundaries of what was tolerated and what was prohibited in the prevailing cultural policy, such as with *The Fly/A légy*, the first Hungarian film to win an Oscar.

Intellectual caricature-parables were the dominant genre of the 1960s. These wisecrack films endeavoured to be grotesque, satirical exposés of everyday situations, ordinary topics and the spirit of the age. Around that time, two avant-garde personalities of Hungarian animation, György Kovásznai and Sándor Reisenbüchler, broke onto the scene with their new-leftist, experimental painting and collage animations. The startlingly lean, black and white short films of epigrammatic conciseness (*Deep Water/Mélyvíz*, *Sisyphus*, *Fight/Küzdők*, *Prometheus*) by Marcell Jankovics can be interpreted as universally valid allegories of the human condition and artistic challenges.

From studio back to workshop

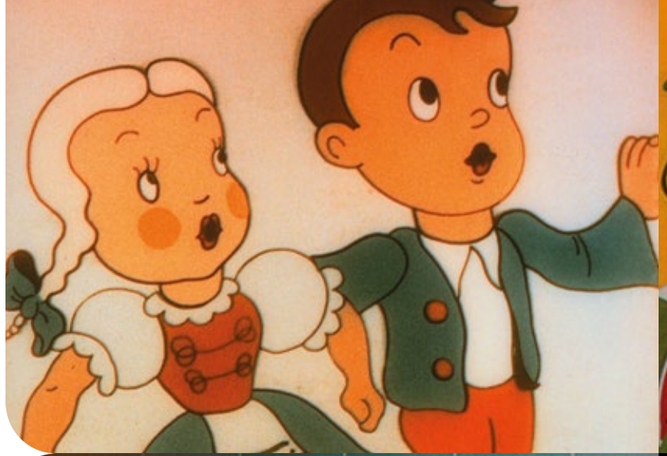
The 40-year history of socialist state film production was wound up with the change of regime: the earlier centralized system of institutions had eased by the late 1980s, early 1990s. During the more than two decades that have passed since the change of regime, the turning point defining film production and art was represented by, on the one hand, the termination of the system of central state film funding, and on the other hand, by the expansion of digital film technology after the millennium.
In the self-governing film industry introduced in the early 1990s, the dominant role of Pannónia Studio was terminated (as regular TV serial production representing the financial foundation of the golden age of Pannónia dried up the studio gradually withered), forcing domestically developed film types (series and full-length movies) into the background. Pannónia's last effective creative workshop was Grácia Art Group making animated short films of a fine art nature, members of which comprised directors of the 'heroic age' of filmmaking who had stayed with the studio (Sándor Reisenbüchler, Líviusz Gyulai, István Orosz) and career-novices (Éva M Tóth, Zsófia Péterffy, Kinga Rofusz, Tibor Bánóczki).
The full-length animation *The District!/Nyócker!* (2004) directed by Áron Gauder and with screenplay by Erik Novák was the biggest box office hit of the 2000s. It combines digital 3D in an innovative way with hand drawings and paper cutout technique. The film, pioneering in its design, has won several major awards including the Crystal Prize for best full-length film at the Annecy International Animation Film Festival.
Diversity is the main criterion of Hungarian animation, or as György Matolcsy Snr., the highly influential manager of the former Pannónia Studio put it in an interview in 1985, at the highpoint of the golden age of Hungarian animation: "... my experience is that occasionally there are fewer similarities in the style of two Hungarian artists working in adjacent rooms than in animators of another country or continent."
The guarantee of the success of similarly diverse contemporary animation, as was the case for films made under the aegis of Pannónia enjoying a monopoly during the period of state film production, is variety in terms of style, genre and design where – despite the different market, renewed production and fragmented institutional circumstances – applied films, individual shorts and series, auteur-type and mainstream feature films are in equilibrium.

Anna Ida Orosz
Animation historian, archivist

The District!/Nyócker!

THE TREASURE OF THE MERRY KING AND OTHER ADS (1936–1942)

BOLDOG KIRÁLY KINCSE ÉS MÁS REKLÁMFILMEK
(1936–1942)



Directed by: János Halász, Félix Kassowitz, Gyula Macskássy, György Szénássy
Technical specs: colour, with English subtitles, 1-2 mins
Format: 4:3, 2K and 4K digitally restored

Three young, career-starter graphic artists, János Halász, Félix Kassowitz and Gyula Macskássy, established Coloriton studio (1932), specialized in making ‘colour commercial effects films’ with music. The artists worked with cartoon, puppet and object animation techniques and the uniqueness of their commercials is evidenced by the fact that most were given their own titles: *The Treasure of the Merry King /A boldog király kincse* (1936) advertised Nikotex tobacco products, *Incandescent Love*/*Izzó szerelem* (1939) and *Light*/*Fény* (1942) energy-efficient Tungsram lightbulbs, *Lucky Jim*/*A szerencsés flottás* (1942) Zwack Unicum, and *Bubbling Rhythms*/*Pezsgő ritmusok* (1940) Törley sparkling wine. The 1-2-minute commercials usually saved the product placement for the punchline of the amusing stories.

CLEVER GIRL AND OTHER ADS (1950–60s)

OKOS LÁNY ÉS MÁS REKLÁMFILMEK
(1950–1960)

Directed by: Gyula Macskássy and Attila Dargay
Technical specs: colour, with English subtitles, 1-2 mins
Format: 4:3, 4K digitally restored

Around the middle of the 1950s, there was a resurgence in interest in making advertising animations without a political message, and artists working at the state-owned Pannónia Film Studio made short feature films from commissioned works that, after slight modifications, could be presented as standalone movies. These commercials with an adult target audience were set in contemporary environments, for example, the smart girl of fairy tale-land keeps her money in a savings account and her prince turns up on a motorcycle (*Clever Girl/Okos lány*, 1955); honey is produced in a mechanized hive (*Hungarian Honey/Magyar méz*, 1957). From the backdrop to these commercials with their own titles and plots we can pick out the outlines of a modernizing society and the day-to-day occurrences of family life under socialism.
New, stylized designs apparent in the films paved the way for the short films of the new wave of animation defining the coming decade.

TWO PEPPERCORN STEERS

KÉT BORS ÖKRÖCSKE
(1955)

Directed by: Gyula Macskássy
Technical specs: colour, with English subtitles, 27 min
Format: 4:3, 4K digitally restored

Poor Gergő shares his last mouthful with a mysterious old man, from whom he receives in return a pair of miracle-working steers who don't know the meaning of impossible. Sadly, however, the lord of the manor also has his eye on them...

THE LITTLE ROOSTER'S DIAMOND HALFPENNY

A KISKAKAS GYÉMÁNT FÉLKRAJCÁRJA
(1951)

Directed by: Gyula Macskássy, Edit Fekete
Technical specs: colour, with English subtitles, 16 min
Format: 4:3, 4K digitally restored

While scratching in the dirt, the cockerel of a poor woman comes across a diamond halfpenny on the trash heap. The lord of the manor immediately envies the woman's good fortune and does everything he can to add the coin to his treasury. However, the cockerel is not giving up and sets out on a brave battle against injustice.

THE CLEVER GIRL

OKOS LÁNY
(1956)

Directed by: Gyula Macskássy
Technical specs: colour, with English subtitles, 11 min
Format: 4:3, 4K digitally restored

The crown prince sets off to test the famously smart young woman who, however, is unable to answer the final question. It appears that his proposal of marriage has fallen through so the narrator rushes to help out the young couple. This gleeful short is packed full of gags and parodies of all kinds of trad folk stories.

THE TALE OF THE IDLE JAR

MESE A MIHASZNA KÖCSÖGRŐL
(1956)

Directed by: István Imre
Technical specs: colour, with English subtitles, 26 min
Format: 4:3, 4K digitally restored

The title character of this humorous puppet film is a milk pot that swells to terrifying dimensions. The vain jar-lady becomes so big-headed that she rejects her customary role in life and even goes as far as to take control of the master potter's workshop. However, at the local market most customers give her the cold shoulder, only a drunkard rag and bone man sees something in her: as a bottomless wine jug...

THE SHIVERING KING

A DIDERGŐ KIRÁLY
(1957)

Directed by: István Imre
Technical specs: colour, with English subtitles, 17 min
Format: 4:3, 4K digitally restored

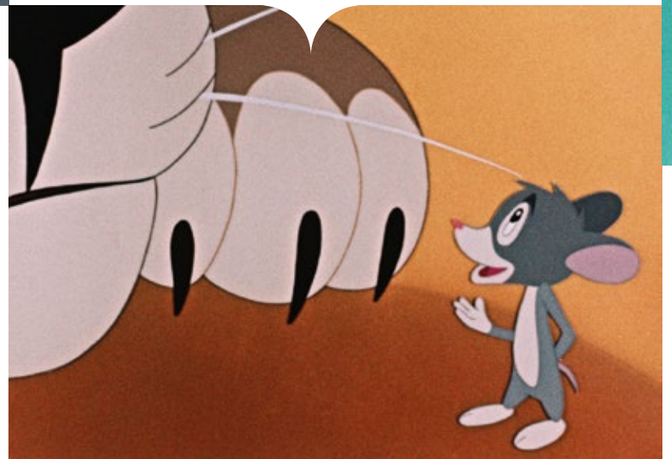
The poem-fable's title character carved from wood, the eternally frozen, icy-hearted king, is afflicted by minus-degree cold, so he burns up all the wood of his country in the fireplace, until one day an innocent young girl raises her voice against the heartless actions of the king. This is the puppet film version of the poem-fairy tale by Ferenc Móra in which the young Ottó Foky debuted as the designer of puppet figures. The music score was composed by György Kurtág.

THE MOUSE AND THE LION

EGÉR ÉS OROSZLÁN
(1957)

Directed by: Gyula Macskássy
Technical specs: colour, no dialogue, 11 min
Format: 4:3, 4K digitally restored

The lion saves the tiny mouse from a buzzard but then the king of the jungle falls into a huge net. Now the tables are turned... The cartoon sets the classical fable in a modern context. The mouse lives on the ground floor of a pyramid in a fully furnished, modern studio apartment. The uniqueness of the adaptation is not only that it is designed to convey the lesson of the original fable, but it also functions as a didactic film drawing the attention of children to the importance of dental care.

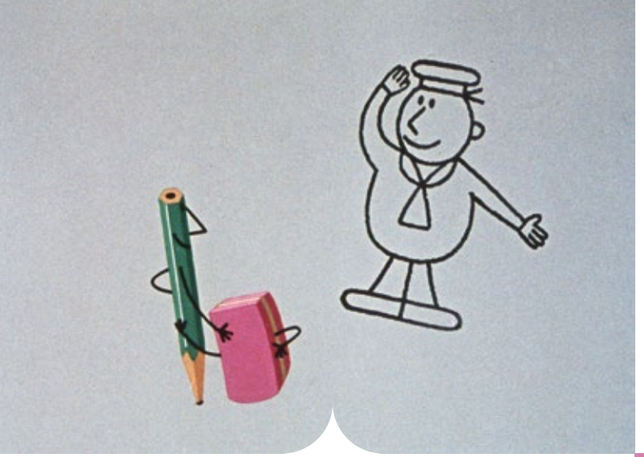


THE GREEDY BEE

A TELHETETLEN MÉHECSKE
(1958)

Directed by: Gyula Macskássy
Technical specs: colour, no dialogue, 15 min
Format: 4:3, 4K digitally restored

Whereas his fellow workers always gather honey for the hive, the greedy bee keeps everything for himself. He doesn't even notice the hornet setting a trap for him... This modern fable diverges in several respects from the plots and cinematic idioms of traditional magic stories and classic fairy tales. The hive serving as the main location of the story is a factory complex with all the latest equipment and it operates along the same lines as human society geared for mass production. Also, the film avoids human narration altogether, replaced by electronic sound effects, noises and buzzing.



DUEL

PÁRBAJ
(1960)

Directed by: Gyula Macskássy, György Várnai
Technical specs: colour, no dialogue, 9 min
Format: 4:3, 4K digitally restored

A fable in which the two protagonists, the Scientist, superhero of the spirit of modern-day progress, and Mars, barbarian god of war, battle each other for a nucleus. *The Duel*, constructed on a witty, visual, metaphorical reversal of abstract symbols, fits into the line of those humanistically-committed animation films that advocate in near poster-like form the need for nations to live in peace alongside each other.

THE ADVENTURE OF ST. GALLEN

SZENTGALLENI KALAND
(1961)

Directed by: István Imre
Technical specs: colour, with English subtitles, 15 min
Format: 4:3, 4K digitally restored

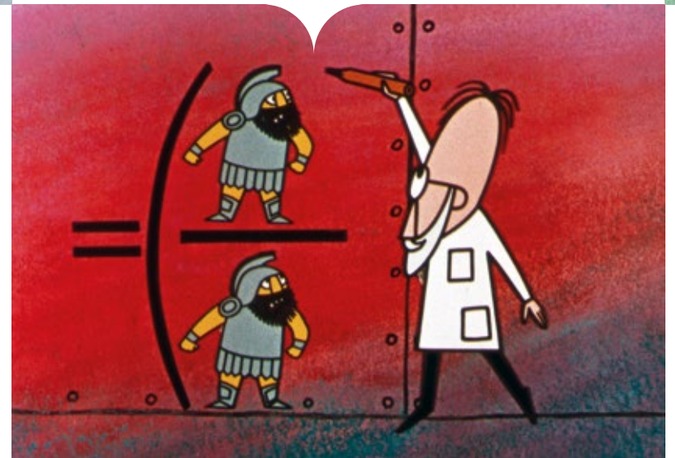
This tale is set in the Middle Ages at a time when throughout West Europe, evening prayers always ended thus: ‘Lord, spare us from the arrows of the Magyars!’ The historical satire is packed with humorous anachronisms: Heribáld’s pocket watch, for instance, is an hourglass that acts as an alarm clock, and the film’s crew are depicted in the credits wearing medieval costume on ornate historiated initials. The film’s sarcastic method of portrayal is also fully in evidence in the caricature puppet characters designed by Ottó Foky.

PENCIL AND RUBBER

A CERUZA ÉS A RADÍR
(1960)

Directed by: Gyula Macskássy, György Várnai
Technical specs: colour, no dialogue, 8 min
Format: 4:3, 4K digitally restored

The figures playing the title roles of the film and reflecting the actual process of cartoon-making are gangly, excitable Pencil and his loyal companion, thoughtful Eraser, who conquer the bare lands of the empty sheets of paper as Don Quixote and Sancho Panza. This film pioneered the ‘New Wave’ short films of Hungarian animation, which created a graphically new kind of modernized animation language.



THE BALL WITH WHITE DOTS

A PIROS PÖTTYÖS LABDA
(1961)

Directed by: Tibor Csermák
Technical specs: colour, no dialogue, 8 min
Format: 4:3, 4K digitally restored

A magical tale developed across delicate pastel shades and lyrical tones shows how a little girl playing ball sets off – in her imagination – from the capital on a cosmic space trip. In the city seen from a child’s perspective, ornamental Atlases on Neoclassical buildings, stone elephants at the main entrance to the Municipal Zoo and the world’s first satellite are all conjured into life.

PETER'S ADVENTURES

PETI

(1961; 1963)

Directed by: Gyula Macskássy, György Várnai, Tibor Csermák, András Cseh, Pál Nagy

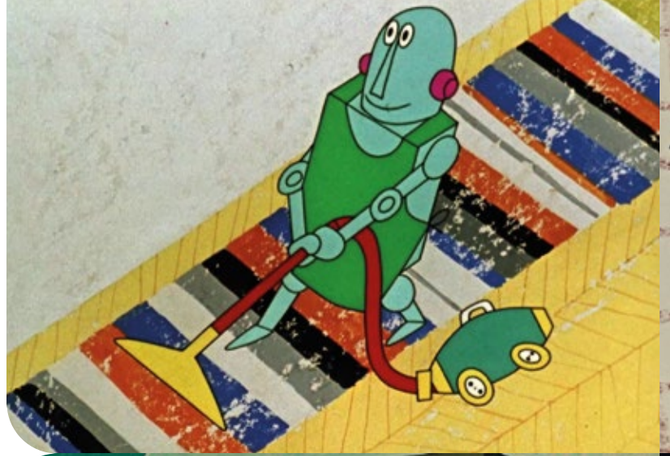
Technical specs: colour, no dialogue, 5 min/episode

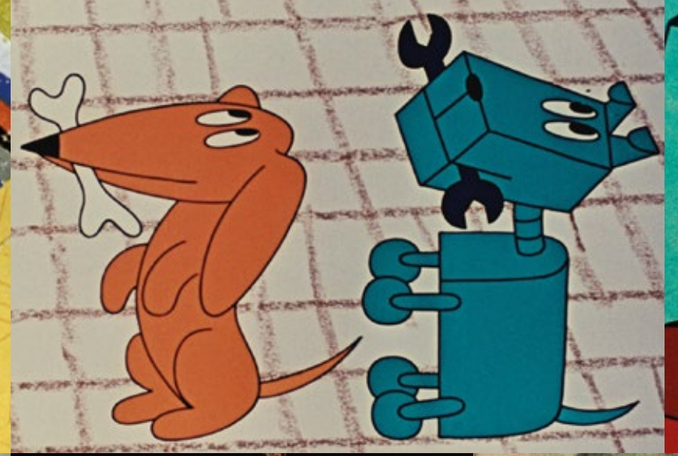
Format: 4:3, 4K digitally restored

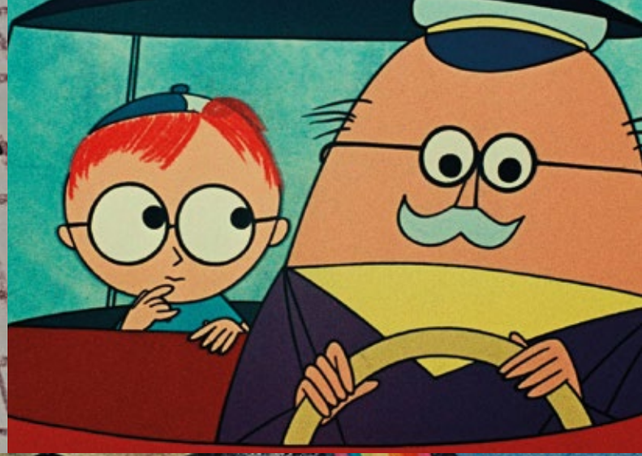
Episodes:

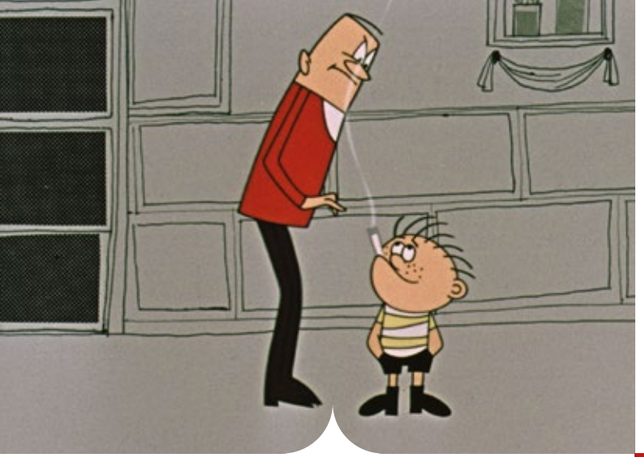
Peter and the Robot-Man/Peti és a gépember (10 min)
Peter and the Robot-Dog/Peti és a gépkutya
Peter and the Wonder Car/Peti és a csodaautó
Peter and the Invisibility/Peti és a láthatatlanság
Peter and the Martians/Peti és a Marslakók
Peter in Toyland/Peti Játékországban
Peter's Merry Space-Flight/Peti vidám űrutazása
Peter and the Dog Felix/Peti és a kutyája
Peter and the Magic Ball/Peti és a varázsgömb
Peter and the Fairy-Tale Book/Peti és a mesekönyv
Dogs Prohibited/Peti az állatkertben
Peter and the Scooter Competition/Peti a rollerversenyen
Peter's Ball/Peti labdája

The title character of Hungary's first cartoon series, the sci-fi *Peter's Adventures,* is a curious young city boy getting to know utopian technology. The slightly wacky handyman-engineer Professor Leonardo is always working on a new wonder-gizmo, which his naughty nephew, Peter, regularly tries out in the greatest of secrecy. Kati, his little sister, and Félix the playful pooch join him on his out-of-this-world adventures. Among the stops of this adventure in the 13-episode-long cartoon series are an outing to the edge of the forest with a small car transformed into a ladybird and the astonishing journey of the young girl flying into space with her spotted ball.









THE MONOLOGUE

A MONOLÓG
(1963)

Directed by: György Kovásznai
Technical specs: colour, with English subtitles, 12 min
Format: 4:3, 4K digitally restored

A young woman confesses the history of the 20th century while evoking, with caustic humour, the lives of the generations of her parents and grandparents. The milieu of previous generations and their recent history are seen in a relative grotesque light on photo collages working with bold scale-changes and lyrical associations. This is the first joint film production by György Kovásznai who originally studied to be a painter and his mentor, artist Dezső Korniss.

ROMANTIC STORY

ROMANTIKUS TÖRTÉNET
(1964)

Directed by: Gyula Macskássy
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 4K digitally restored

In the park, a young man sits down on a bench next to a pretty lady and wonders how to strike up a conversation. As he summons up the courage, he lights a cigarette. In the imagined road movie that starts on a cloud of cigarette smoke, our hero – by scrolling through the ages – tries to sweep the lady, who is totally engrossed in a book, off her feet, but when the opportunity eventually presents itself, our gallant hero freezes...

PASSION

SZENVEDÉLY
(1961)

Directed by: József Nepp
Technical specs: colour, no dialogue, 7 min
Format: 4:3, 4K digitally restored

This black humour short takes aim at the stations of torment along the path of the average urban man trying desperately to give up smoking. Our hero, a fallible everyman, is the prototype for the whimsical title role player of the later *Gusztáv/Gustavus* series, who is the Eastern European equivalent of France's M. Hulot and Mr. Bean from the UK.

METAMORPHOSES

ÁTVÁLTOZÁSOK
(1964)

Directed by: György Kovásznai
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 4K digitally restored

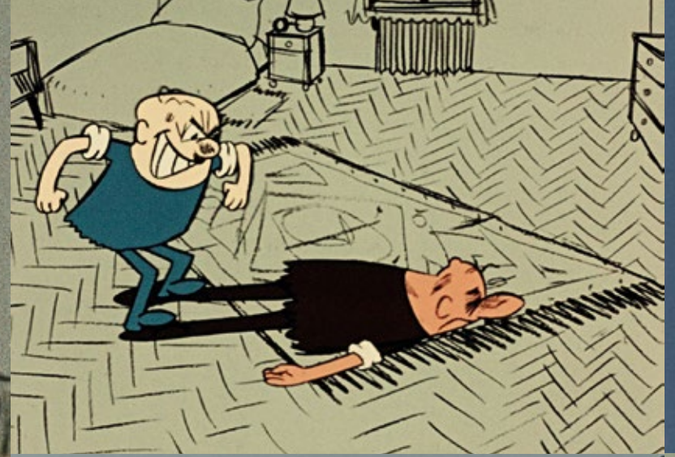
Using improvisational painting animation techniques, the lines of motion are assembled under the camera straight on the animation stand, where the artist colours and then recolours the original picture frame by frame. According to his memoirs, Kovásznai painted this technically pioneering portrait film in a weekend. The music score was composed by Péter Eötvös.

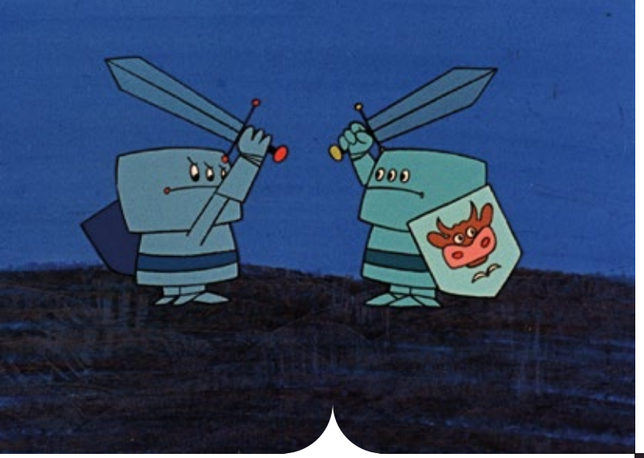
GUSTAVUS

GUSZTÁV
(1966)

Directed by: Attila Dargay, Marcell Jankovics, József Nepp and others
Technical specs: colour, no dialogue, 5 min/episode
Format: 4:3, 4K digitally restored
Episodes:
Gustavus, the Friend of Animals/Gusztáv az „állatbarát”
Gustavus, the Good Neighbour/Gusztáv a jószomszéd
Gustavus Stays in Bed/Gusztáv ágyban marad
Gustavus and Public Property/Gusztáv és a köztulajdon
Gustavus the Life-Saver/Gusztáv az életmentő
Gustavus the Highbrow/Gusztáv, a széplelkű
Good Night, Gustavus!/Gusztáv, jó éjszakát!
Gustavus Is Polite/Gusztáv udvarias
Gustavus Is Late/Gusztáv késik
Gustavus the Grass-Widower/Gusztáv, a szalmaözvegy
Gustavus and Another One/Gusztáv, plusz egy fő
Gustavus Passes in Before His Turn/Gusztáv soron kívül...
Gustavus Dear/Gusztáv drága
Gustavus and the Hunting Dog/Gusztáv és a vadászeb

This modern burlesque film series is an encyclopaedia of human frailties and its eponymous character the most famous (anti)hero in Hungarian animation. *Gustavus/Gusztáv* was the very first Hungarian cartoon series designed specifically for an adult audience. Throughout the series we don’t follow the life of a single specific figure, indeed Gustavus himself has no fixed personality: he is Mr. Average, a figure incapable of change, selfish, infantile, detached, living a comfortable middle-class life, an incompetent loser, a little man who is a touch overzealous.





JOY OF LIGHT

A FÉNY ÖRÖME
(1965)

Directed by: György Kovásznai
Technical specs: colour, no dialogue, 12 min
Format: 4:3, 4K digitally restored

In the 1950s Kovásznai worked at the nationalised Hungarian mines and observed, wrote about and made drawings of the life there. While the screenplay constructs a symbolic picture of the depths of the mines, this painting film also applies documentary-like methods in using authentic on-location sound recordings.

HUNDRED GRAMMS OF IMMORTALITY

TÍZ DEKA HALHATATLANSÁG
(1966)

Directed by: Gyula Macskássy, György Várnai
Technical specs: colour, with English subtitles, 9 min
Format: 4:3, 4K digitally restored

The film's protagonist is Pegasus of divine inspiration who is born light years away in time and space from Parnassus, in the 20th century that cares not a jot for intellectual heights, nor for good and beauty.

HOMO FABER – WE HAVE TOOLS

HOMO FABER – VANNAK ESZKÖZEINK
(1965)

Directed by: Tamás Szabó Sipos
Technical specs: colour, with English subtitles, 11 min
Format: 4:3, 2K digitally restored

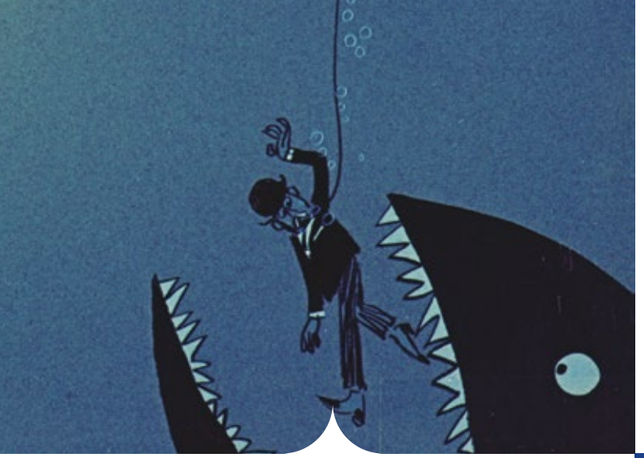
The entertaining essay-film is a "historical crash course" compressed into 12 minutes, which spans the millennia from the Stone Age to the conquest of space in the 1960s, setting moments considered to be humanity's historical milestones into a grotesque refractive perspective.

THE DIARY

A NAPLÓ
(1966)

Directed by: György Kovásznai
Technical specs: colour, with English subtitles, 10 min
Format: 4:3, 4K digitally restored

Kovásznai places this *Jules and Jim* love triangle story into his own personal sphere, amongst young intellectuals hanging around the streets of Budapest and meeting up in cafés. The film imitates the personal tone of the diaries with the use of painted black and white photo retouching.



VARIATIONS ON A DRAGON

VARIÁCIÓK EGY SÁRKÁNYRA
(1967)

Directed by: Attila Dargay
Technical specs: colour, with English subtitles, 8 min
Format: 4:3, 2K digitally restored

The film parodies classical fairy tales and caricatures the legend of the dragon-slaying hero. The punchline film switches round all possible permutations of the trio of medieval knight, princess, and dragon.

DREAMS ON WINGS

ÁLMOK SZÁRNYÁN – AIR INDIA
(1968)

Directed by: Marcell Jankovics
Technical specs: colour, no dialogue, 8 min
Format: 16:9, 4K digitally restored

The short comprising paintings dissolving one into the other and developing out of each other associates the cultures, iconic buildings and fauna of different continents with the experience of flying. This magnificent commercial for the Air India Boeing 747 passenger jet was commissioned by the Indian aviation company on the opening of its office in Budapest.

FIVE MINUTES THRILL

ÖT PERC GYILKOSSÁG
(1966)

Directed by: József Nepp
Technical specs: colour, with English subtitles, 7 min
Format: 4:3, 2K digitally restored

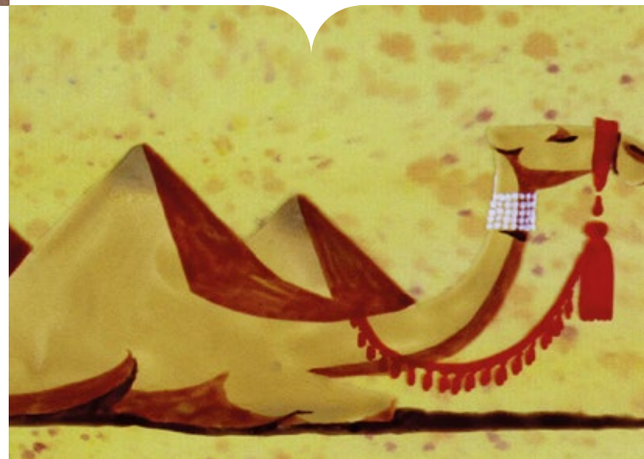
In around 5 minutes, the characters do away with each other 46 times using the most ingenious methods. The grotesque short film shows a never-ending series of murders where the perpetrators become – domino-like – the victims of the next murderer in the line, first on the screen, and then in the auditorium.

CONCERTISSIMO

KONCERTISSZIMÓ
(1968)

Directed by: József Gémes
Technical specs: colour, no dialogue, 3 min
Format: 16:9, 4K digitally remastered

The film trivializes warfare: while soldiers tune up with arms on the stage, the distinguished audience calmly gather in the concert hall for their execution. Gémes, who originally trained to be a painter, first used painting film technique in this short film, and later he returned to it when making his full-length film *Daliás idők/Heroic Times* (1984), an adaptation of the 19th century epic poem *Toldi*.



THE KIDNAPPING OF THE SUN AND THE MOON

A NAP ÉS A HOLD ELRABLÁSA
(1968)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialogue, 11 min
Format: 4:3, 4K digitally restored

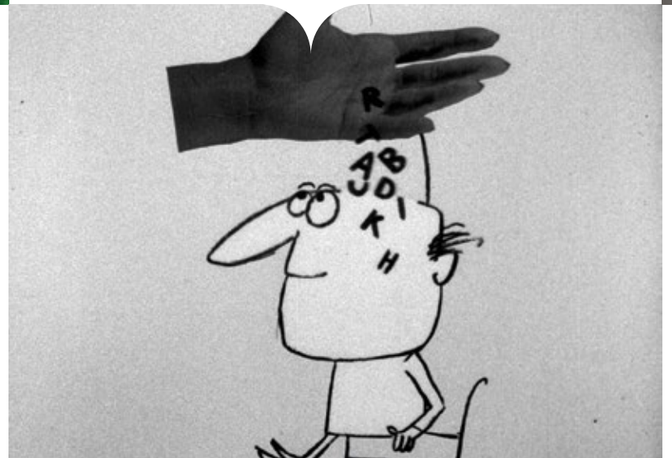
This magical mythological tale features numerous folklore symbols, in which the horrors of war and the evil of man banished the Sun and the Moon from the sky. This visionary film was considered by the director a sort of ars poetica. The film was shortlisted for an Academy Award for Best Animated Short Film in 1969.

LANGUAGE LESSON

NYELVLECKE
(1968)

Directed by: Béla Vajda
Technical specs: black and white, no dialogue, 8 min
Format: 4:3, 2K digitally restored

No foreigner finds learning Hungarian easy, but this was all the more true in those days when lessons in language textbooks came from the mouths of Romanian textile workers and Chinese comrades. The screenplay of this diploma film, winner of an award at Oberhausen, by short film director Béla Vajda was written jointly with Gyula Maár, his classmate at film academy.



INAUGURATION

HÍDAVATÁS
(1969)

Directed by: Marcell Jankovics
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 4K digitally restored

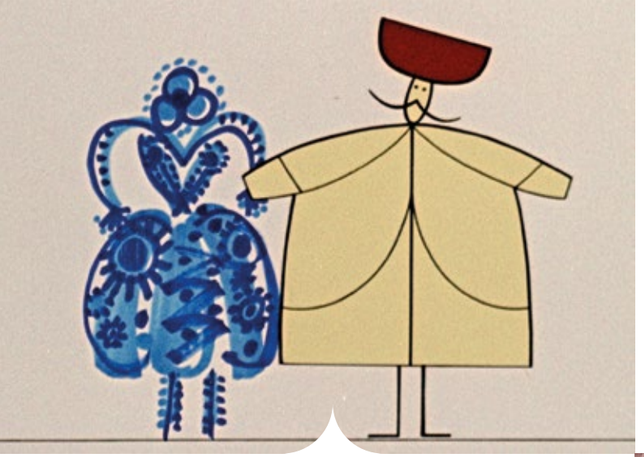
The animation about the inauguration of a new bridge takes aim at the vacuous formalities of would-be festive protocol. The contours of the new Elizabeth Bridge inaugurated in 1964 can be discerned in the film made of the bridge structure and showing virtuoso camera-movements.

SALTY SLOPS

SÓS LÖTTY
(1969)

Directed by: Péter Szoboszlay
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 2K digitally restored

This short film is a specific socio-psychological study of tyranny apparent everywhere in everyday life, which is embodied in the story of the mother-in-law poisoning the life of her son and daughter-in-law through her constant nagging. The suggestive performance by top class actress Margit Dayka perfectly encapsulates the monomaniac mantra of the shrewish woman.



THE NAUGHTY OWLY

UHUKA, AKI EGÉSZ NAP A TÉVÉT NÉZTE
(1969)

Directed by: Gyula Macskássy, György Várnai
Technical specs: colour, no dialogue, 8 min
Format: 4:3, 4K digitally restored

Baby owl Uhuka spends a large part of his day huddled in front of the TV so he doesn't learn to fly, at night he doesn't get enough sleep and even in school he is always staring at his gadgets. However, there is trouble in store when one day when he bumps into a famished fox...

FUNERAL

TEMETÉS
(1970)

Directed by: József Gémes
Technical specs: colour, no dialogue, 3 min
Format: 16:9, 2K digitally restored

A grotesque experimental painting film, it ridicules the hypocrisy surrounding mourning at a funeral. It took third prize at the New York Film Festival.

SUITE

SZVIT
(1969)

Directed by: Zsolt Richly
Technical specs: colour, no dialogue, 6 min
Format: 16:9, 2K digitally restored

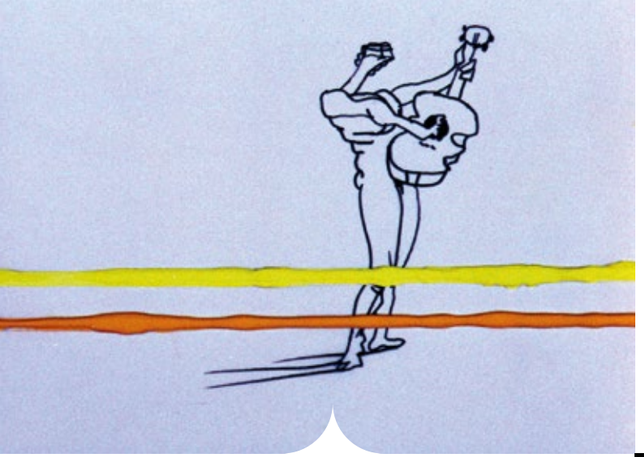
The short film includes five Hungarian folk songs in a choral arrangement by composer Zoltán Kodály. Every single movement of the film reshapes elements of Hungarian folk decorative art into minimalist, geometric-type sketches.

PARADE

DÍSZLÉPÉS
(1970)

Directed by: József Gémes
Technical specs: colour, no dialogue, 6 min
Format: 16:9, 4K digitally restored

This painting animation, winner of numerous international prizes, tells – with a measure of absurd humour – the story of a military parade and, in a broader sense, the upsetting of harmony and rhythm.



THE BARS

A RÁCS
(1970)

Directed by: Gyula Macskássy, György Várnai
Technical specs: colour, no dialogue, 1 min
Format: 4:3, 4K digitally restored

The prisoner attempts to have one forget the bleakness of prison existence through coloured crayon sketches drawn on the wall. However, the prison officer does not hesitate to stamp out even this small pleasure. It was adapted from a press caricature, titled *Művészek /Artists* by György Várnai, which was published in 1966 in the popular satirical weekly *Lúdas Matyi/Mattie the Gooseboy.*

MODERN SPORTS COACHING

MODERN EDZÉSMÓDSZEREK
(1970)

Directed by: Béla Ternovszky
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 2K digitally restored

The short film verging on the absurd and built on accumulated violence caricatures sadistic training methods employed in competition sports. József Nepp, the Hungarian grand master of grotesque black humour, wrote the screenplay. Nepp collaborated in all Béla Ternovszky's later short and full-length films as screenwriter, including *Cat City/Macskafogó*.

WAVELENGTHS

HULLÁMHOSSZOK
(1970)

Directed by: György Kovásznai
Technical specs: colour, with English subtitles, 9 min
Format: 4:3, 4K digitally restored

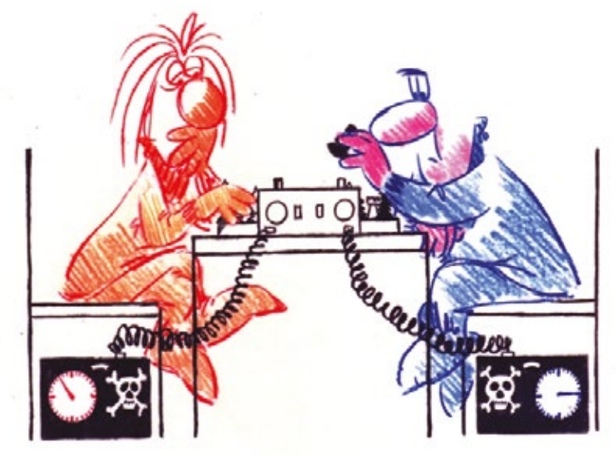
The film uses documentative-like recorded audio material, which imitates the haphazard turning of the dial on a radio. The fragmentary recording made up of snatches of news in different languages, football commentaries, opera performances and pop hits, evokes the concert performances of John Cage, the American avant-garde musician.

ORDER IN THE HOUSE

REND A HÁZBAN
(1970)

Directed by: Péter Szoboszlay
Technical specs: colour, with English subtitles, 4 min
Format: 4:3, 2K digitally restored

Péter Szoboszlay's strongly socially critical film is permeated by the stylistic motifs of psychedelic pop-art and hippy Art Nouveau. The hero is a typical figure of the soft dictatorship, the tyrannical janitor, in the character of which one can almost see the spectre of fascist ideology. The pseudo-documentary (albeit with sociographic authenticity) interview with the janitor is be performed by actor–director Péter Halász.

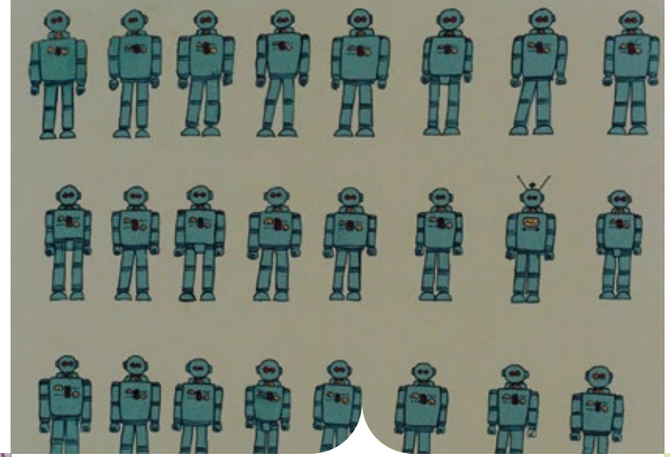


DANCE SCHOOL

ÖSSZTÁNC
(1972)

Directed by: Péter Szoboszlay
Technical specs: colour, no dialogue, 5 min
Format: 4:3, 4K digitally restored

Arriving for the school celebration, parents go to extreme lengths to iron out all the wrinkles from their boisterous children. They find they are helped in this by the rigidly strict dance teacher. The domineering commands of the lumbering teacher who cannot bear clatter of any sort and the hammering bars of the piano deconstruct the children and uniformize them in accordance with the ideal of adults: first they turn into oafish garden gnomes, then motionless mushrooms, graceful swans, and finally bounding deer.



CAR WITH SEVEN DOTS

A HÉTPÖTTYÖS AUTÓ
(1973)

Directed by: Zsolt Richly
Technical specs: colour, no dialogue, 7 min
Format: 4:3, 4K digitally restored

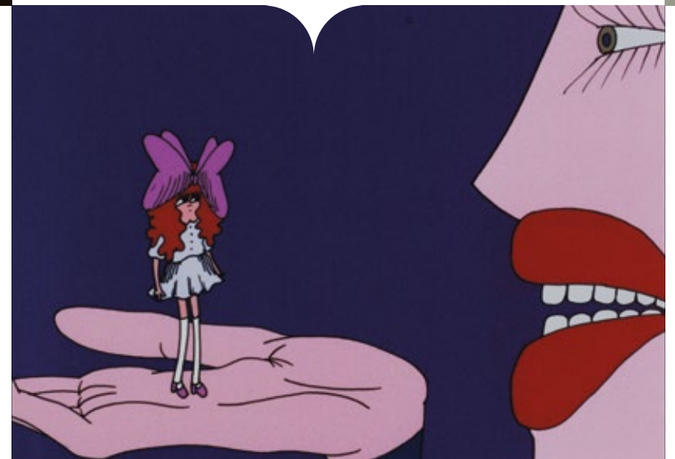
Mr. city guy buys a new beetle and tears about town. Just one thing: the little red car has been turned into a spotted ladybug-car by a magic ladybird and instead of racing, the single desire of this beetle is to return to nature... The fairy tale with modern theme and design is the first joint cartoon by the creators of *The Rabbit with Checkered Ears/A kockásfülű nyúl*.

THE YEAR OF 1812

AZ 1812-ES ÉV
(1972)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialogue, 10 min
Format: 4:3, 4K digitally restored

This collage film breaking with all traditional tools of animation is a historical vision inspired by Tolstoy's *War and Peace* charting the Russia campaign by Napoleon. The film composed to Tchaikovsky's overture of the same name reviews Eastern, Russian and Western, French cultures, which take on a cosmic force with the application of Eisenstein attraction montage theory and pop-montage loaned from fine art.

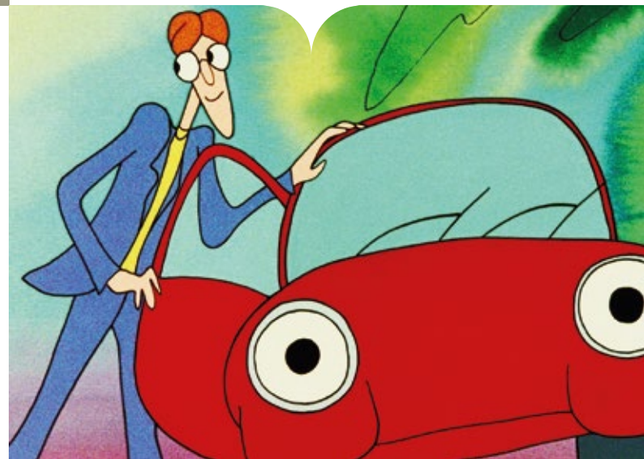


PUSH BUTTON

GOMBNYOMÁSRA
(1973)

Directed by: Katalin Macskássy
Technical specs: colour, with English subtitles, 11 min
Format: 4:3, 4K digitally restored

In this sociologically inspired cartoon examining children's drawings and stories, the imagination-rich pictures of kindergarteners are gradually replaced by drawings done by primary school pupils that envision a fully automated (robotized) everyday life in the spirit of modern technological development.

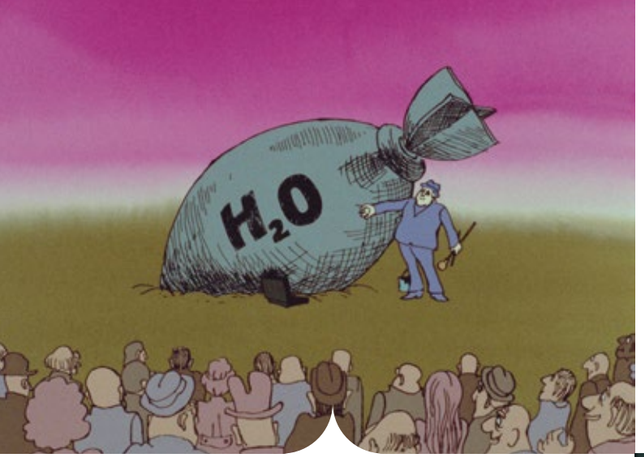


JOHNNY CORNCOB

JÁNOS VITÉZ
(1973)

Directed by: Marcell Jankovics
Technical specs: colour, with English subtitles, 74 min
Format: 4:3, 4K digitally restored

Marcell Jankovics started making full-length animation films with his adaptation of the tale of *Johnny Corncob* released in 1973. It is an adventure fairy tale in which the title character is a village shepherd turned handsome hussar, who is charged with performing great feats of daring and enduring otherworldly trials in order to be eventually reunited with his love, Iluska, who died young, in Never-Never Land. The gloriously technicoloured, musical cartoon blending folk art and Art Nouveau was made for the 150th anniversary of the birth of poet Sándor Petőfi. This was the first work in the oeuvre of Marcell Jankovics in which the centuries-old values of Hungarian culture were transplanted into animation. In its debut year alone more than 1.5 million cinema tickets were sold, since then it has remained one of the top favourites of Hungarian audiences. The digital restoration was supervised by director Marcell Jankovics.



GOOD DEEDS

JÓCSELEKEDETEK
(1973)

Directed by: Béla Vajda
Technical specs: colour, no dialogue, 7 min
Format: 4:3, 4K digitally restored

This series of short sketches has a ‘good person’ forcing his ‘good deeds’ on poor, unsuspecting individuals, but his selfish and malign jokes end up threatening humanity as a whole. Caricaturist István ‘Hihi’ Hegedűs with his free-flowing figures. The film won a prize at the 1974 Cannes Film Festival.

ATTILA JÓZSEF: LULLABY

JÓZSEF ATTILA: ALTATÓ
(1974)

Directed by: György Csonka
Technical specs: colour, with English subtitles, 3 min
Format: 4:3, 2K digitally restored

Dreamlike frames of this melancholy short are snapshots from strange landscapes of the imagination: personified objects of the silenced world around us appear one after the other in text and images. Attila József’s poem is set to music by Ferenc Sebő and sung by Ilona Budai, folk singer.

SISYPHUS

SISYPHUS
(1974)

Directed by: Marcell Jankovics
Technical specs: colour, no dialogue, 2 min
Format: 4:3, 4K digitally restored

The idea of the two-minute film rethinking the drama of the mythological hero was, according to the creator, inspired by the trial of strength of his first full-length Hungarian animation, *János vitéz/Johnny Corncob*. The dynamic motion technique of the male character drawn with vigorous ink strokes still feels fresh today. The superhuman effort of Sisyphus is made an intense viewer experience by the brush strokes pulsating and transforming virtually frame by frame. The metamorphoses of the figure span from the naturalistic to complete abstraction.

HORSE IN THE HOUSE

LÓ A HÁZBAN
(1975)

Directed by: György Csonka
Technical specs: colour, with English subtitles, 6 min
Format: 4:3, 2K digitally restored

This colour-soaked, vibrant cartoon begins with an everyday investigation and ends up being a surrealistically absurd mental journey tending towards the burlesque. The drawn background for the story removed from the logic of everyday life is an apartment in an apparently normal tenement block in Budapest, where the dimensions of reality disintegrate.

HONEYMATION

MÉZES-TÁNCOS
(1975)

Directed by: Ferenc Varsányi
Technical specs: colour, with English subtitles, 5 min
Format: 4:3, 2K digitally restored

The particular feature of this film is that the protagonists are made of marzipan, or the movement phases are pre-baked from gingerbread. The background folk songs are performed by Sebő Ensemble; a youthful Márta Sebestyén was the vocalist, for whom this was her first time featuring in a film. *Honeymation* is the first film directed independently by Ferenc Varsányi, who later became famous for his films (for example, *Suli-buli/Schooltime Blues*, 1982) moving human characters frame by frame (pixilation).

THE MEMORY OF THE SUMMER OF 74

A 74-ES NYÁR EMLÉKE
(1974)

Directed by: György Kovásznai
Technical specs: colour, with English subtitles, 9 min
Format: 4:3, 4K digitally restored

Budapest painting mosaics from the summer of 1974: images of spas and strands, street parties, the Danube embankment and downtown bridges are brought to life in front of our eyes in a potpourri of pop music from the time. The fact that György Kovásznai painted the images directly under the camera, on the effects table, highlights the informality of moments capturing everyday summer life.

SCENES WITH BEANS

BABFILM
(1975)

Directed by: Ottó Foky
Technical specs: colour, no dialogue, 11 min
Format: 4:3, 2K digitally restored

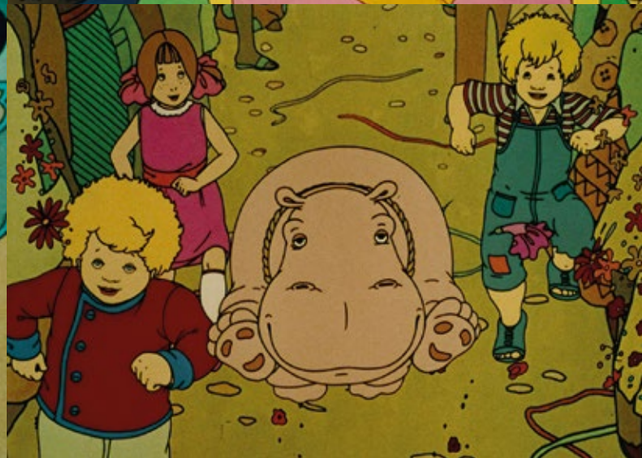
This brilliantly executed animation played with individual beans documents the world of this planet's residents from the point of view of an extra-terrestrial being, who is witness to the brutal suppression of a workers' strike by the police. The film is another stop motion object animation hallmarked by Ottó Foky and based on screenplays by József Nepp. The film was shortlisted for an Academy Award for Best Animated Short Film in 1978.

HUGO THE HIPPO

HUGÓ, A VÍZILÓ
(1975)

Directed by: Bill Feigenbaum, József Gémes
Technical specs: colour, with English subtitles, 91 min
Format: 4:3, 4K digitally restored

Sharks have invaded the harbour of Hummingbird Island and to get rid of them, Sultan Magin brings hippopotamuses from the mainland. These huge animals manage to defeat the predator fish. Initially, the people celebrate the hippo team that has liberated the harbour, but soon the animals begin to be a burden on the local population. The furious farmers led by the evil khan Aban turn on the animals. Only Hugo the baby hippo survives the terrible attack and he is adopted by the children. The exotic tale made in an American-Hungarian coproduction is like watching a family film version of *Yellow Submarine*. The florid visuals were conceived in the spirit of psychedelic-Art Nouveau, while the stunningly surreal frames go with a catchy music score. The restoration was carried out in cooperation between the Library of Congress and the National Film Institute, in the framework of the International Motion Picture Hungarica Research Programme.



MATTIE, THE GOOSE-BOY

LÚDAS MATYI
(1976)

Directed by: Attila Dargay
Technical specs: colour, with English subtitles, 69 min
Format: 4:3, 4K digitally restored

In Hungary, generations were raised on the cartoons of Attila Dargay, of which *Mattie, the Goose-Boy* was the first full length film. It became the most popular Hungarian cartoon thanks to a cinema audience numbering 2.5 million. The screenplay is an adaptation of the early 19th century poetry narrative by Mihály Fazekas.
The titular hero is a poor but extremely quick-witted goose drover lad who during his wanderings comes across Lord Döbrögi, the local little lord of the manor, who just then is engaged in shooting the animals of the forest. Since, despite being ordered to, Matyi won't hand over a single goose, Döbörgi gives him a beating of 50 strokes. Matyi swears to take revenge for the unjust, humiliating punishment and having grown into a young man he gives back the beating to the arrogant lord on three separate occasions. Twice he dresses in disguise, first as an Italian carpenter craftsman, the second time as a German physician, using these personas to divert the attention of Döbrögi's bodyguard, and finally, with the help of a young rider, he teaches the cruel landlord a lesson he will never forget.
By taking advantage of the possibilities offered by the animation technique, it greatly amplified the humour of the classical text.
The figures were designed by Marcell Jankovics. The digital colour grading was supervised by Irén Henrik DOP.

HEY, YOU!

HÉ, TE!
(1976)

Directed by: Péter Szoboszlay
Technical specs: colour, no dialog, 7 min
Format: 4:3, 2K digitally restored

As the director put it, this film “is a socio-psychological doctrine about what happens when frustration is released from an anxious, suppressed person in the wrong place, and from a crippled, frustrated man he becomes a pursuer.” The ‘claustrophobic’ sense of the film is heightened by the soundtrack restricted solely to noises, rattles and inarticulate human voices, as well as a minimalistic visual depiction: the super-isolated living space of the protagonist is a square-shaped room framed by black space.

NEW TENANTS

ÚJ LAKÓK
(1977)

Directed by: Líviusz Gyulai
Technical specs: colour, no dialog, 9 min
Format: 4:3, 2K digitally restored

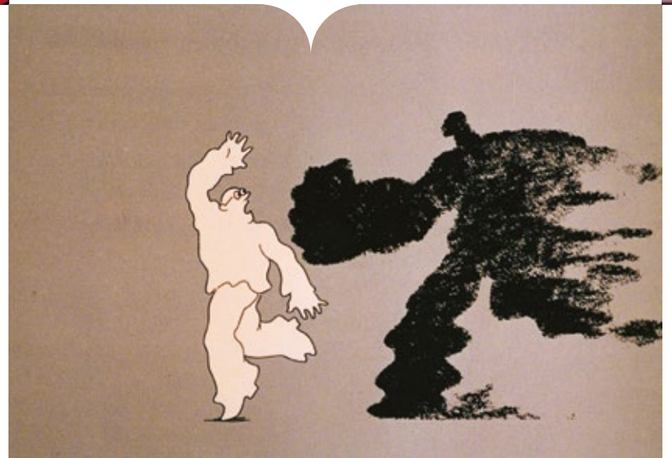
In this first independent direction by graphic artist Líviusz Gyulai, the sublimity of classical culture is sharply contrasted with the levelling attitude of socialist society unable to tolerate any kind of difference. A centaur family moves into an apartment in Budapest, where the residents, led by the constantly disgruntled house janitor, don’t take kindly to the odd lifestyle of the new residents. Yet when they slope off, they leave behind a strange void. The film was screened in competition at the 1978 Cannes Film Festival.

“I LIKE LIFE A LOT”

„NEKEM AZ ÉLET TECCIK NAGYON”
(1976)

Directed by: Katalin Macskássy
Technical specs: colour, with English subtitles, 8 min
Format: 4:3, 2K digitally restored

In “*I Like Life a Lot*”, a group of Gypsy children living in slums on the periphery of society talk about their lives and living conditions. The magical-mythical imaginary world of Gypsies comes up against the harsh realities of everyday life in the words that are spoken and in the picturesque images. The film was awarded a Honorary Diploma at the 1977 Krakow Film Festival.

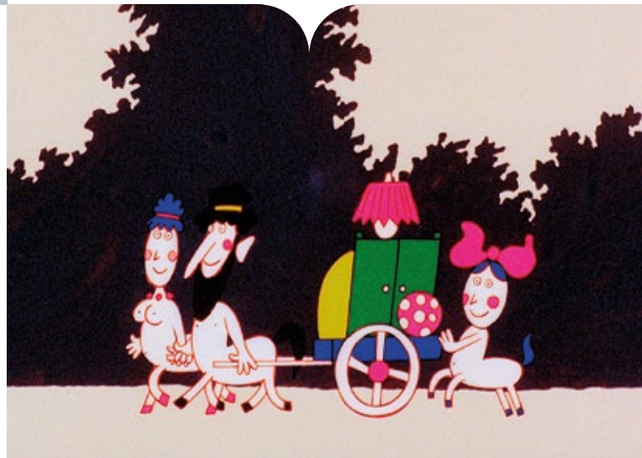


GOBBLE GOBBLE

HAMM
(1977)

Directed by: István Bányai
Technical specs: colour, no dialog, 5 min
Format: 4:3, 2K digitally restored

This light, Art Nouveau-style film is an inventive caricature of consumer society, with the lead role taken by the all-consuming corpulent guest of an upscale restaurant. Director of the film István Bányai, who defected to America, later became world-famous for his artwork done for the front cover of *New Yorker* magazine, and his picture book *Zoom*.

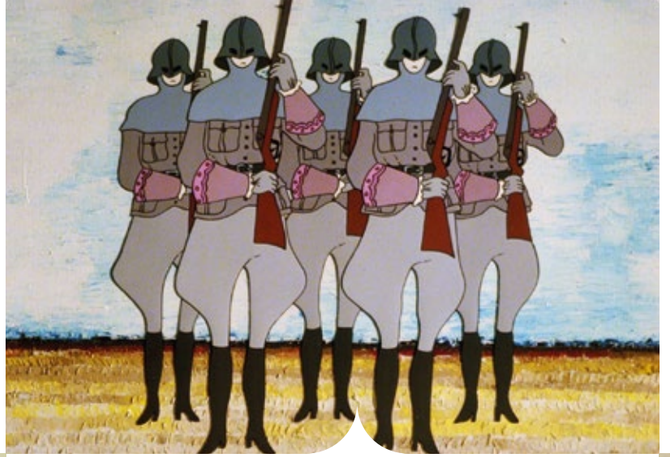


INQUISITION

RONDINO
(1977)

Directed by: Csaba Szórády
Technical specs: colour, no dialog, 2 min
Format: 4:3, 2K digitally restored

The film from a concept by József Nepp is a morbidly humoured illustration stripped back to the extremes of the tortures of the individual at the mercy of those in power.



ANIMALIA

ANIMÁLIA – ÁLLATSÁGOK
(1977)

Directed by: Tibor Hernádi, István Majoros
Technical specs: colour, no dialog, 5 min
Format: 4:3, 2K digitally restored

The opening work of the short film series *Animalia* fits into the tradition of grotesque caricature films long established in Hungarian animation. The sketches featuring animal characters that were long banished to the realms of fairy tale films not only show figures sketched out with broad strokes in a series of comical interactions, but the medium of cartoon itself becomes a source of inventive gags.

FIGHT

KÜZDŐK
(1977)

Directed by: Marcell Jankovics
Technical specs: colour, no dialog, 3 min
Format: 4:3, 2K digitally restored

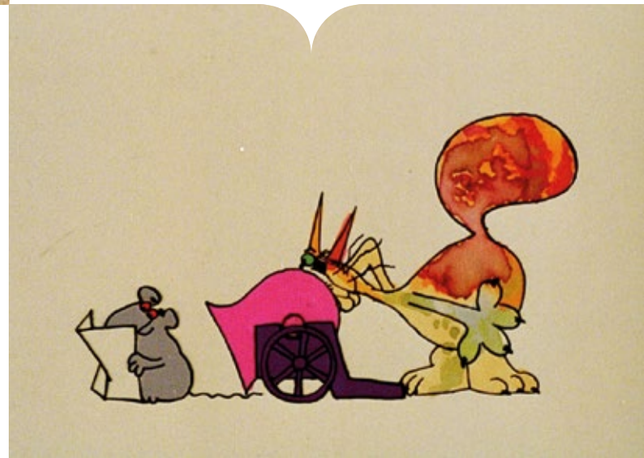
This three-minute-long film is a symbolic self-reflection. The topic of this naturalistically drawn film is the battle of creator and creation that shape each other to the very end.

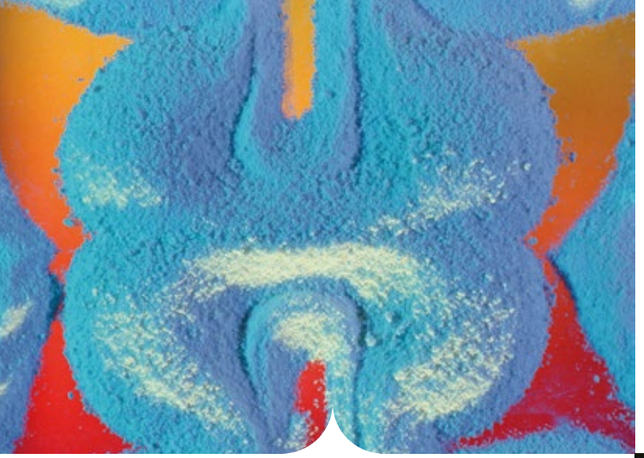
CHANGING TIMES

VÁLTOZÓ IDŐK
(1977)

Directed by: István Kovács
Technical specs: colour, no dialog, 3 min
Format: 4:3, 2K digitally restored

The film is a compressed animation parody of Jancsó's stylized historical choreographies, in which those facing execution and the executioners trade places as the political compass changes direction cyclically.





THE CHAIR

A SZÉK
(1978)

Directed by: Ferenc Cakó
Technical specs: colour, no dialog, 8 min
Format: 4:3, 2K digitally restored

It's that time of year when unwanted items of furniture from a Budapest tenement block are chucked out. Among the discarded antique furniture, a Thonet chair sets off on a road trip to leave the dusty urban cityscape behind and, via the concrete jungle of newbuild flats and the broken-down rust belt, finally return to nature.

A STORY ABOUT N.

TÖRTÉNET N-RŐL
(1978)

Directed by: Péter Szoboszlay
Technical specs: colour, no dialog, 7 min
Format: 4:3, 4K digitally restored

The Horthy regime marching into the idyll of childhood with peculiar religious processions in the 1930s, Second World War air-raid sirens tearing adolescence to shreds, socialism propped on the shoulders of Stakhanovists in the shadow of the Rákosi banners during Hungarian Stalinism, and the experience of the 'most cheerful barrack' of goulash communism within strict confines: this is the collective fate of generation N in Hungary, in Eastern Europe.

TRANSFORMATIONS AND VARIATIONS

VÁLTOZÁSOK – VÁLTOZATOK
(1977)

Directed by: Csaba Varga
Technical specs: colour, no dialog, 8 min
Format: 4:3, 4K digitally restored

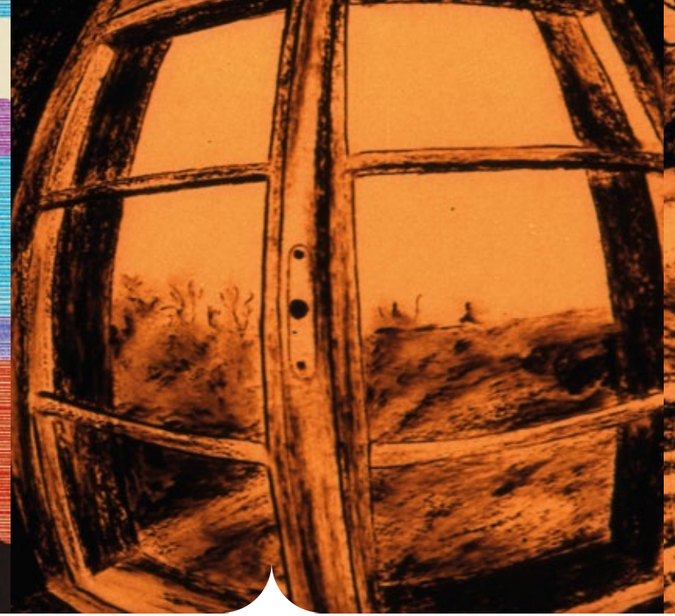
The abstract animation drawn in flour and inspired by poet Sándor Weöres's *Eleventh Symphony* is the "vast current of infinite lines". The harmonic movement of lines ordered into waves says much about the sure hand of the animator, who conjures elegant forms that delight the eye on the surface of a heap of flour tending towards disorder.

MOON FILM

HOLDASFILM
(1978)

Directed by: Dóra Keresztes, István Orosz
Technical specs: colour, no dialog, 5 min
Format: 4:3, 4K digitally restored

Moon Film/*Holdasfilm* is based on the grotesque poem cycle *Holdas könyv*/*Moon Book* by Sándor Weöres and Béla Pásztor, who died when just 36, published in 1940. The peasant world of imagination constructed from playful rhymes and free associations is evoked in intense colours and dreamlike sequences.



PANIC

PÁNIK
(1978)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialog, 8 min
Format: 4:3, 4K digitally restored

The film, which is structured on the popular mythology of sci-fi comics and the King Kong monster of disaster movies, pillories technocratic civilization aimed at subjugating nature. Similarly to several other of his works, the director's optimism in the cyclical nature of history and his sense of responsibility towards the natural environment and humanity are represented in the film, which was inspired by the caustic satire *War with the Newts* by Karel Čapek.

THE FLY

A LÉGY
(1980)

Directed by: Ferenc Rófusz
Technical specs: colour, no dialog, 3 min
Format: 4:3, 4K digitally restored

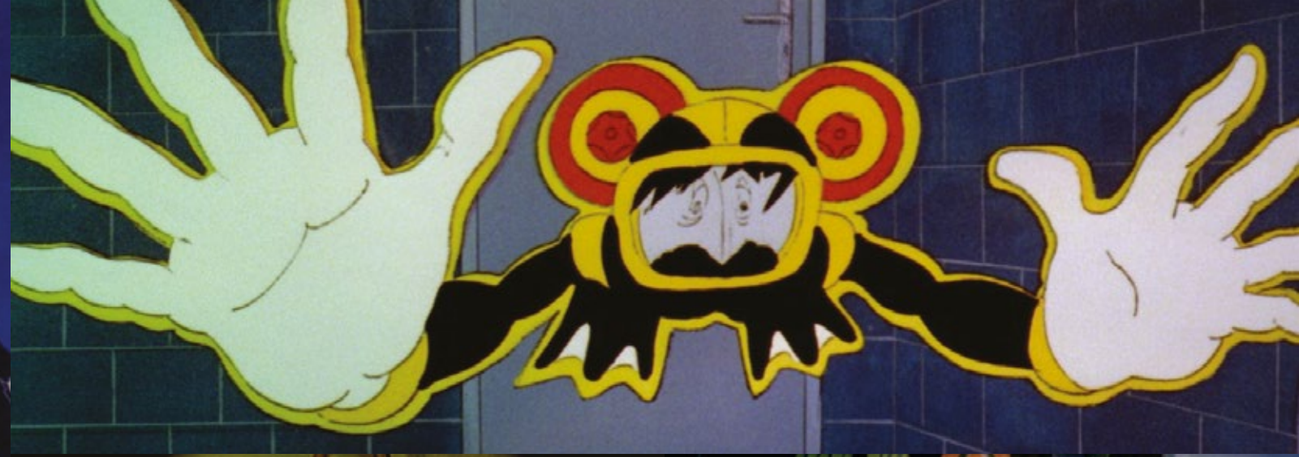
Featuring background images without moving characters, this film documents the final minutes of an insect caught in various traps. *The Fly/A légy* comprises nearly 4000 crayon drawings based on a series of photos taken with a fisheye lens. The subjective camera means the viewer is forced to identify with the fly rushing towards doom and to shoulder its tragic fate. At the beginning of the film, the flashes of sunlight off the windowpane are as a siren call of hope attracting the insect like a mirage of a brighter and better life, but once in the house the free-roaming insect instantly becomes vulnerable. Being an allegorical depiction of illusory freedom and the extreme vulnerability set against this freedom, the film was the first Hungarian movie to win an Academy Award in 1981.

BUBBLE BATH

HABFÜRDŐ
(1980)

Directed by: György Kovásznai
Technical specs: colour, with English subtitles, 76 min
Format: 4:3, 4K digitally restored

Zsolt, the shop window-dresser and misunderstood artist, flees to Anni, the colleague of his bride, on his wedding day. At the time, Anni is preparing in her rented room for her fifth entrance examination to the medical university. Zsolt persuades Anni to call his bride and tell her he has changed his mind, he won't marry her... The unique work by painter Gyorgy Kovasznai is for adults and radically runs counter to Hungarian traditions of the cartoon genre.
This experimental musical set in Budapest downtown blends bold character animation with animated report film inserts. Having been made with an adult audience in mind, *Bubble Bath* portrays the disillusionment of the young generation of the 1970s in a way that is both entertaining and grotesque. Utilizing documentary solutions and taking a near sociographical approach, it tells of the dissatisfaction of the characters with their own social situation via a love triangle set in Budapest. The restoration has been made possible thanks to A Season of Classic Films, an initiative of ACE – Association des Cinémathèques Européennes, supported by the EU Creative Europe MEDIA programme. The audiovisual restoration process was supervised by Árpád Lossonczy DOP and János Másik film composer.



PRIVATE NIGHTMARE

ÁLOMFEJTŐ
(1980)

Directed by: István Orosz
Technical specs: black and white, with English subtitles, 5 min
Format: 4:3, 2K digitally restored

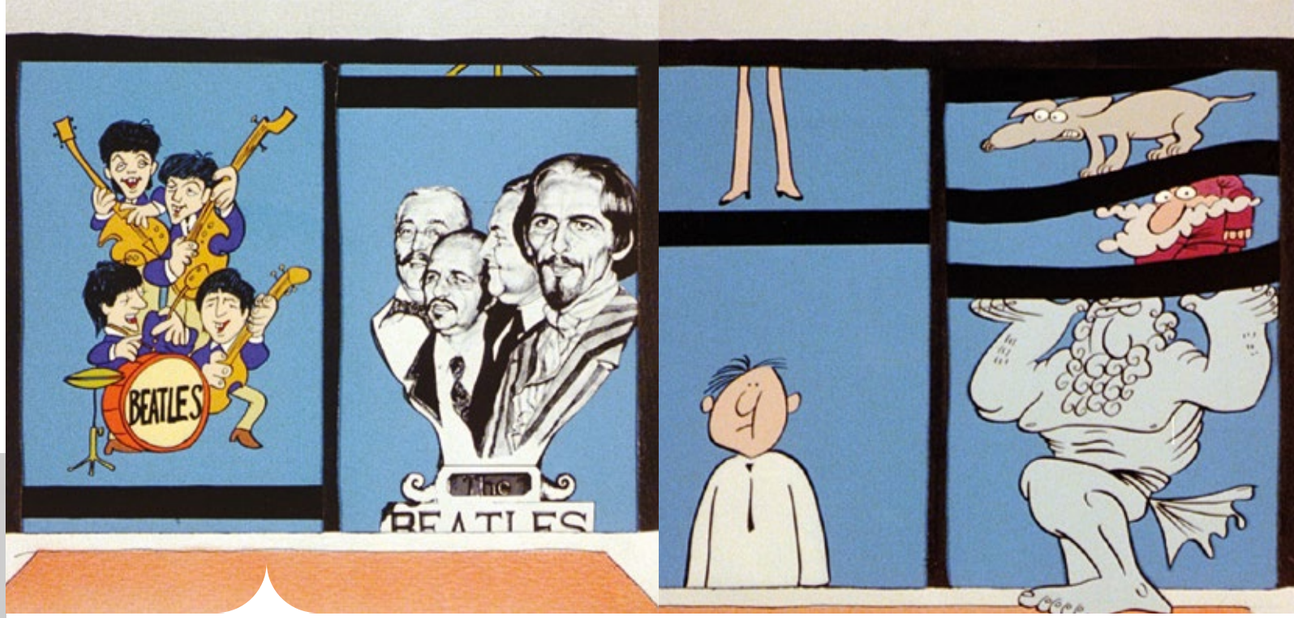
The film is a pseudo-documentary depicting the oppressive atmosphere of grey socialism. Typical disintegrating locales and the jaded faces of the Hungarian cooperativized countryside float in and out of the grotesque fever-induced nightmares of a man. The surreal mood of the naturalistically drawn scenes reeking of distress is enhanced by the sinister narration imitating the style of dream books.

FADING IN TIME

IDŐBEN ELMOSÓDVA
(1980)

Directed by: Csaba Varga
Technical specs: black and white, no dialogue, 5 min
Format: 4:3, 4K digitally restored

How can one even begin to condense an entire human lifetime into a film running for just a few minutes? We watch, in a parallel montage, as the man runs full-tilt towards the much-desired woman exhibiting the beauty and motionlessness of a statue, in the hope of union. The pulsating contours of the figure painted with India ink are virtually ripped apart by the impetus: the 4-minute short is a race against time.



MOTO PERPETUO

MOTO PERPETUO
(1980)

Directed by: Béla Vajda
Technical specs: colour, no dialogue, 7 min
Format: 4:3, 2K digitally restored

A simple man-in-the-street tries time and again – unsuccessfully – to enter the constantly busy lift of an office, and has to observe passively from outside the confusing events taking place in the lift. Reflecting on numerous historical and social events, the most memorable frame in the film is a portrait of John Lennon in the cross-hairs; it was inserted at the very last minute, while the film was in the laboratory being finished, reflecting the breaking news of the murder.

SON OF THE WHITE MARE

FEHÉRLÓFIA
(1981)

Directed by: Marcell Jankovics
Technical specs: colour, with English subtitles, 82 min
Format: 4:3, 4K digitally restored

The avantgarde fairy-tale story of the film is based on ancient legends of nomadic tribes. Its breath-taking, dreamlike visual world is created from abstract geometric forms and the recurring images of mandala. Its unique, atmospheric score is based on murmuring sounds. Son of the White Mare, otherwise known as Treeshaker (Fanyűvő), the superhuman boy, was brought into the world by a white mare. The story is a tale of his development and rite of passage: he sets off to overcome the three-, seven- and twelve-headed dragons seizing the world after the death of the White Mare, and to free Autumn, Spring and Summer Beauty, who have been kidnapped by the dragons. In the course of his journey he fights two other powerful men, Stonecrumbler (Kőmorzsoló) and Irontemperer (Vasgyúró), who then join the lad to outwit the cunning old man, Seven-Colored Gnome (Hétszűnyű Kapanyányi Monyók), who is tempting the boys. The film characters are cosmic-nature archetypes (periods of the day, seasons, historical eras), which inspired the film's avant-garde solutions.

VUK, THE LITTLE FOX

VUK
(1981)

Directed by: Attila Dargay
Technical specs: colour, with English subtitles, 73 min
Format: 4:3, 4K digitally restored

The moving tale of Vuk, the orphaned fox cub, remains the most popular full-length Hungarian cartoon to this day. Fox cub Vuk, orphaned at an early age, is raised by his uncle Karak and taught all the tricks of hunting. The cub grows into a feared hunter, who vows revenge on all humans, “Smooth Skins”, who destroyed his family: he is wily in raiding the chicken coop, he ties the dogs in knots and frees the fox girl from a cage where she is being held prisoner. The film initially conquered young audiences as a TV series then its movie version pulled in more than 2 million viewers. The director, Attila Dargay, did not turn his back on the Walt Disney traditions he greatly respected: the sentimental story and Dargay’s happy characters speak directly to the souls of children. The digital restoration was supervised by cinematographer Irén Henrik, Dargay’s regular collaborator.

AUGUSTA

AUGUSZTA
(1983–1986)

Directed by: Csaba Varga
Technical specs: colour, no dialogue, 5 min/episode
Format: 4:3, 4K digitally restored

Csaba Varga won a name for himself internationally with his modelling clay series *Augusta/Auguszta*. The global profession called the grotesque title character ‘the Marilyn Monroe of animation’. Where there is order, Augusta creates chaos in the blink of an eye; furthermore, she poses a danger to her own physical wellbeing as she regularly mutilates herself beyond recognition: nothing’s left after cooking chicken soup (*Luncheon/Az ebéd – Kedvesem főz*, 1981); attempts at a little cosmetics application employ extremely ‘unusual’ methods (*Augusta Makes Herself Beautiful/Auguszta szépítkezik*, 1983), as is the case when it comes to kneading dough (*Augusta Kneading/Auguszta dagaszt*, 1986). The episode *Augusta Feeds Her Children/Auguszta etet* took a Silver Bear at Berlinale in 1987.

AD ASTRA

AD ASTRA
(1982)

Directed by: Ferenc Cakó
Technical specs: colour, no dialogue, 1 min
Format: 4:3, 2K digitally restored

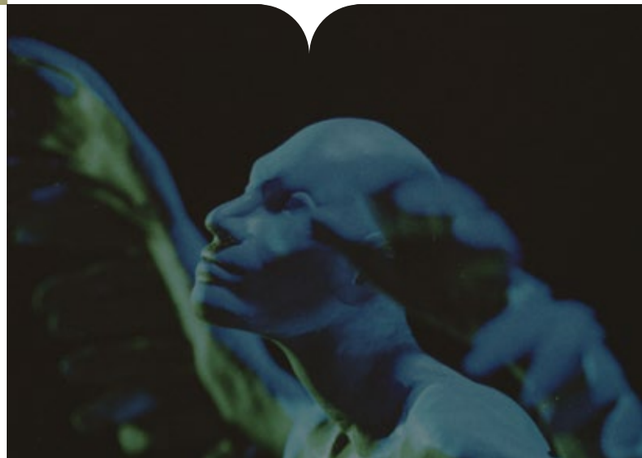
The clay-modelled film of epigram-like conciseness by Ferenc Cakó uses the metaphor of the winged man paralysed by the majority to depict a lack of freedom.

OUR NATIONAL HOLIDAYS

ÜNNEPEINK
(1981)

Directed by: Katalin Macskássy
Technical specs: colour, with English subtitles, 9 min
Format: 4:3, 2K

Primary school pupils struggle to summarize in their own words the national holidays of socialism. The muddled scripts taken straight from the mouths of kids, woven out of the clichés taught in state schools, slogans chanted during state festivities, and crumbs of information gleaned from adults at home, reflect the unprocessed nature and lack of discussion of past events, as well as the brainwashing of official history teaching.



THE ADVENTURES OF SAM THE SQUIRELL

MISI MÓKUS KALANDJAI
(1982)

Directed by: Ottó Foky
Technical specs: colour, with English subtitles, 71 min
Format: 4:3, 4K digitally restored

Sam the squirrel, the constantly inquisitive and meddlesome little animal, becomes bored with school, preferring instead to travel the world and discover the tree that bears fruit forever, under which life is pure happiness. Our black, fluffy tailed hero has countless adventures on his great journey to Africa, until he finally comes across the long dreamed-of tree... The cinema film version of the 13-part TV series was the first extended puppet movie made by Pannónia Film Studio. The lead characters are voiced by acting greats such as Erzsébet Kútvölgyi (Sam the squirrel), János Gálvölgyi (Bamba, the monkey) and Miklós Benedek (Krokó, the dangerous crocodile).

REPORTRAIT

RIPORTRÉ
(1982)

Directed by: György Kovásznai, Elek Lisziák
Technical specs: colour, with English subtitles, 11 min
Format: 4:3, 4K digitally restored

The ‘talking heads’ cartoon has individuals from different backgrounds and ages opening up about their living conditions and plans. The banal declarations of the man in the street are mixed with the high-flown reflections of the intellectual. This is director György Kovásznai’s last completed animation.

DEADLOCK

HOLTPONT
(1982)

Directed by: Ferenc Rófusz
Technical specs: black and white, no dialogue, 3 min
Format: 4:3, 2K digitally restored

We endure the final minutes of a person condemned to death by firing squad. This work is reckoned to be the partner film of *The Fly/A légy,* in it, the title-role insect appears as an ironic self-quotation, this time as a laughing ‘free’ third party.

RHAPSODY IN BLUE JEANS

RHAPSODY IN BLUE JEANS
(1983)

Directed by: Annamária Zoltán
Technical specs: black and white, no dialogue, 5 min
Format: 4:3, 4K digitally restored

In this object animation composed to Gershwin’s *Rhapsody in Blue* a series of smart sequences projects a grotesque image of the all-standardizing universe that is denim. In the film’s dynamic intro, all the accessories in a sewing kit are reshaped to become actors in archetypal Western chase, saloon and gunfight scenes.

NO-WHITE

HÓFEHÉR
(1983)

Directed by: József Nepp
Technical specs: colour, with English subtitles, 92 min
Format: 4:3, 4K digitally restored

József Nepp's first full-length animation is a parodic remake of the traditional tale of *Snow White and the Seven Dwarfs*. The little princess is a brawny oversized teenager and the dwarfs are named after the days of the week. The plot takes places in the royal court of Leo the Lion Breath and his heartless wife, Lady Constant Frigidaire, who murders her ladies-in-waiting out of sheer boredom, is made up solely of highly obnoxious characters. Their daughter, *Snow White* – who loathes her infamous nickname, Snow Whitey – is a deformed monster created by gene manipulation. The stepmother of the princess born from an egg, Highly Arrogant the First, the serpent-natured companion who in the course of the tale is made queen, poisons her employer in order to occupy the throne. *No-White* delves into the criminal background of the original Grimm fairy tale, specifically how the evil stepmother came to the throne and her subsequent rule. As such, it can also be interpreted as a political parable and bitter social sketch through the absurd functioning of the royal court and the power mania of the arrogant queen.

SAFFI, THE TREASURE OF SWAMP CASTLE

SZAFFI
(1984)

Directed by: Attila Dargay
Technical specs: colour, with English subtitles, 78 min
Format: 4:3, 4K digitally restored

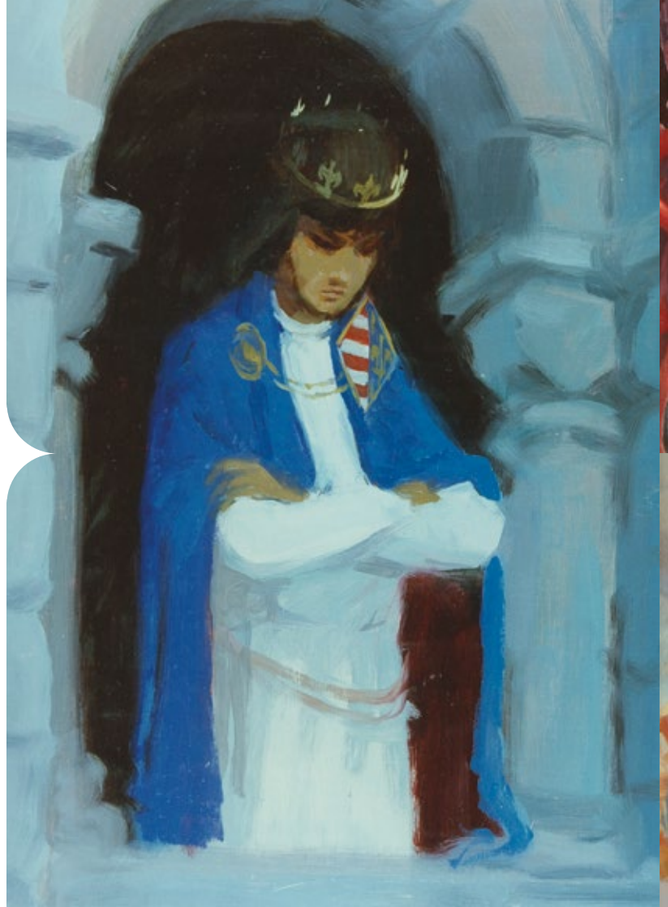
Attila Dargay's third hit film *Saffi*, *the Treasure of Swamp Castle*, is an adaptation of Mór Jókai's short story *A cigánybáró/The Gypsy Baron*. It narrates the strange encounter between two lovers during the end days of the Ottoman occupation of Hungary.
The plot opens in the early 18th century, in the dying days of the Ottoman occupation of Hungary. Pasha Ahmed surrenders Timisoara during the siege by Austrian imperial troops and his treasures are stashed away on the estate of his Hungarian friend and ally, Baron Gáspár Botsinkay. Then the two men together with their young children flee the country that has fallen to the Austrians along the flooded river towards the Black Sea. The pasha's new-born daughter, Sophia, is swept away. She is found by the kind-hearted Gypsy Cafrinka and raised as Saffi. Gáspár Botsinkay, who has made his way to Istanbul, capital of the Ottoman Empire, is thrown into a dungeon and after his death his young son Jónás is taken up by a band of travelling Gypsies. The nobleman, who has grown up to become a handsome young man, returns to his homeland where he reclaims his father's ruined estate along with its hidden treasure and the poor hut on the estate in which Cafrinka lives with Sophia/Saffi, who has grown into a beautiful, ebony-haired young woman. Although at the time of the birth of the two babies, their parents had vowed that their children would one day marry each other, the young man is for a long time blinded by his search for the hidden treasure and he believes that Saffi is a cat-witch with magical powers. Naturally, this leads to plenty of misunderstandings before finally, after many adventures, the young couple fall in love with each other.
The romantic story abounds with cute animal figures and parodying, humorous dialogues characteristic of Dargay tales. The digital restoration was completed with the help of cinematographer Irén Henrik, Dargay's regular collaborator.

HEROIC TIMES

DALIÁS IDŐK
(1984)

Directed by: József Gémes
Technical specs: colour, with English subtitles, 83 min
Format: 4:3, 4K digitally restored

The painting animation film based on the Toldi trilogy by János Arany is unique even by international standards. The creators worked with around 10,000 paintings, which were inspired by 19th century Romanticism. The audio is equally special: János Decsényi composed the music and Adrienne Csengery sings. The narrator is Gyula Szabó, who also featured in the popular series *Magyar népmesék/Hungarian Folk Tales*. Following the rise and fall of the superhuman and courageous heroic knight, Miklós Toldi, the film erects a memorial to the Hungarian age of chivalry that flourished in the House of Anjou during the 14th century. Being the fruit of a monumental creative effort, it is one of the most auteurial Hungarian full-length animation films, which József Gémes referred to as “a directorial Toldi vision” and “lengthy one-off film”. In 1985, the film won the prize for best feature film at the leading animation festival in Annecy.



OH, AMERICA

AH, AMERIKA!
(1984)

Directed by: István Orosz
Technical specs: black and white, with English subtitles, 29 min
Format: 4:3, 2K digitally restored

The film stylizing original archive and documentary material as a special fiction goes beyond the specific historical era to become a generalized expression of the emigre fate. Employing distinctive motifs, it references, for example, the exodus of dissidents after the crushing of the 1956 uprising.

GRAVITY

GRAVITÁCIÓ
(1984)

Directed by: Ferenc Rófusz
Technical specs: colour, no dialogue, 2 min
Format: 4:3, 2K digitally restored

An allegorical short film about the price of freedom. A vast, leafy tree stands in the centre of the field. One ambitious apple on a branch does everything to ripen as soon as possible and break away from the branch that 'holds it back', while these restless efforts are viewed with profound contempt by the withered apples around it. The young fruit's efforts are finally rewarded and while the brief moment of freefall induces euphoria, it ends up crushed by the laws of physics.

THE SUCCESS

A SIKER
(1984)

Directed by: Zoltán Lehotay
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 4K digitally restored

The performance of the tiny mouse, barely visible to the naked eye on the vast stage, is a wild triumph. However, the true drama takes place behind the scenes: seated at his dressing table, the miniature artist removes the face makeup that hides his true being before leaving the theatre via the artists' entrance. The stoic-humoured diploma film of Zoltán Lehotay builds on the careful portioning out of shifts in scale.

LIGHTS BEFORE DAWN

FÉNYEK VIRRADAT ELŐTT
(1985)

Directed by: Sándor Békési
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 2K digitally restored

The film made in melodramatic style pays tribute to Frenchman Charles-Émile Reynaud, inventor of the Théâtre Optique film system considered the forerunner of animation. The metaphorical tiny costumed couple brought to life in the optical machine are embodied fairies of animation film, who live and die together with the short-lived projector of the inventor.

THE WIND

A SZÉL
(1985)

Directed by: Csaba Varga
Technical specs: black and white, no dialogue, 6 min
Format: 4:3, 2K digitally restored

The repeated scene-splinters prior to the great cataclysm are multiplied, ‘looped’ and become increasingly complex motion sketches to the rhythm of the repetitive music composed by László Melis. The visuals are designed by Ferenc Banga graphic artist.

WALTZ

VALCER
(1984)

Directed by: Csaba Varga
Technical specs: colour, no dialogue, 3 min
Format: 4:3, 4K digitally restored

The dimension of eternity and the fleeting moment, the past rapidly fading into nothingness, the drama of the apparently endless present of war intertwine and collide in this short cartoon. Objects of the interwar period disintegrate in front of our eyes while a couple desperately cling to one another amidst the wreckage.

WIZARDS

GARABONCIÁK
(1985)

Directed by: Dóra Keresztes, István Orosz
Technical specs: colour, with English subtitles, 4 min
Format: 4:3, 2K digitally restored

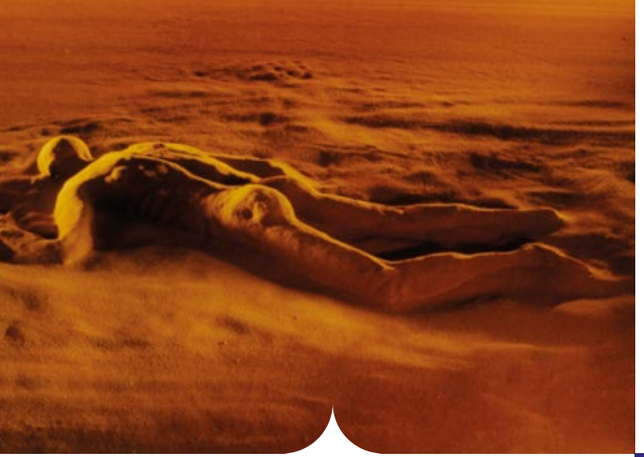
The film built around ancient magic spells, the morphosis of figures structured on continuous pulsating rotations and the strong use of colour can be seen as the equivalent of the compressive power of poetry. The film can be seen as a miniature version of *Son of the White Mare /Fehérlófia*. The visuals that draw on fairy tale-mythical folklore are designed by book illustrator Dóra Keresztes.

CAT CITY

MACSKAFOGÓ
(1986)

Directed by: Béla Ternovszky
Technical specs: colour, with English subtitles, 93 min
Format: 4:3, 4K digitally restored

The protagonist of the film is an anthropomorphic mouse secret agent named Grabowski, who is sent to the city of Pokyo to get the secret plan of a machine which could save the mouse civilization from the evil cats. Featuring cats, mice, and rats in the main roles, this animated action comedy is a parody of many mainstream film genres. This multifaceted, parodying mix of genres proved to be pioneering not only in Hungarian animation film history, but universally as well. Since its original theatrical release in 1986, *Cat City/Macskafogó* has become a cult classic among Hungarian viewers.



GOLDEN BIRD

ARANYMADÁR
(1987)

Directed by: Dóra Keresztes, István Orosz
Technical specs: colour, with English subtitles, 13 min
Format: 4:3, 4K digitally restored

The chief protagonists of the rhyming tale based on the legend of St. George and the dragon are the poor shepherd and a miracle-working bird. The film's incredibly rich visuals are based on the animation transfiguration of late Gothic, early Italian Renaissance frescoes, altarpieces and tableaux.

AB OVO

AB OVO
(1987)

Directed by: Ferenc Cakó
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 2K digitally restored

Mulling over matters of life and death, the film is one of the best known in the oeuvre of Ferenc Cakó, in which he experimented for the first time with a mixture of his established clay model animation and the sand animation technique that was to become his hallmark.

FAREWELL, LITTLE ISLAND!

ISTEN VELED, KIS SZIGET!
(1987)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialogue, 12 min
Format: 4:3, 4K digitally restored

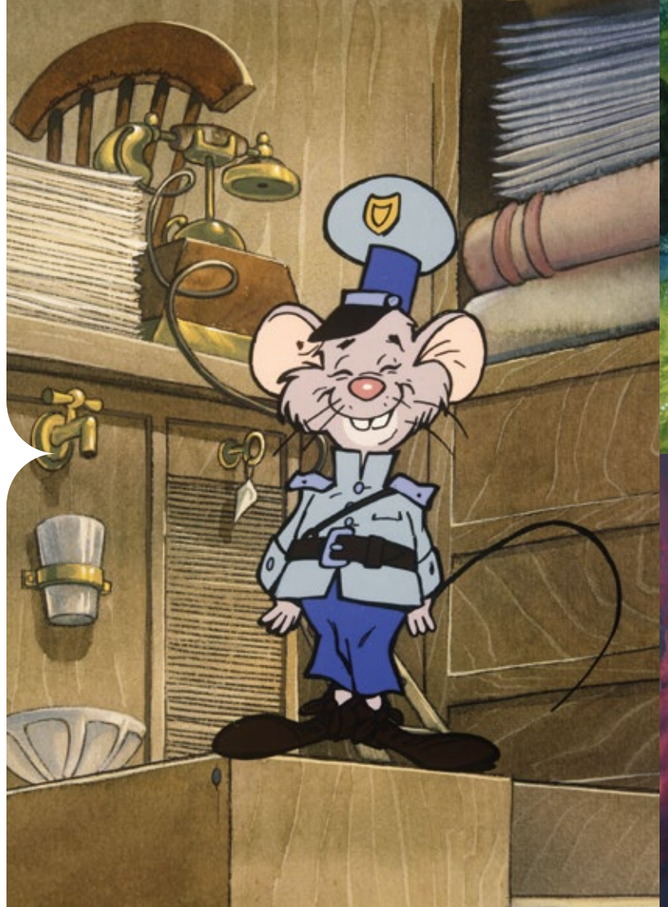
The ecologically-minded film builds on the contrasts of idyllic, untouched nature and small communities versus the world of rigid, faceless, gigantic machine monstrosities. The film that was created at the time of mass demonstrations against the levelling of Transylvanian villages and the barrage system on the Danube in the late 1980s was inspired by the novel *Farewell to Matyora* by Valentin Rasputin about a Siberian village flooded because of the construction of a hydroelectric power station.

CAPTAIN OF THE FOREST

AZ ERDŐ KAPITÁNYA
(1987)

Directed by: Attila Dargay
Technical specs: colour, with English subtitles, 70 min
Format: 4:3, 4K digitally restored

The inhabitants of the Great Forest are plagued by Zero, the king of villains. He wants to sell the forest sheltering the animals. But Captain, the brave sheriff, and his crew, Ede Eleméri and Goliath, stand on their guard, and Zero in vain keeps appearing in the disguise of various semblances, he will be caught and exposed at last.



WILLY, THE SPARROW

VILI, A VERÉB
(1988)

Directed by: József Gémes
Technical specs: colour, with English subtitles, 76 min
Format: 4:3, 4K digitally restored

One of the most memorable characters in Hungarian film animation was hatched in the figure of the sparrow Willy. Instead of attending school, Willy spends his time hunting the family cat and sparrows living in Klauzál Square. Verbéna, the ham-fisted guardian angel of sparrows, tries out a spell on the young teenager. But the magic spray goes all wrong and Willy is turned into a sparrow, and so the adventures begin...

AD REM

AD REM
(1990)

Directed by: Ferenc Cakó
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 4K digitally restored

A surreal animated vision of the eternal cycle of human history doomed to loneliness and bent on annihilation of the other. The film's wild, sombre visionary effect is created by the blending of 2D carbon black drawings and 3D clay figures, as well as the unsettling music of László Sáry.

THE GARDEN

A KERT
(1993)

Directed by: István Orosz
Technical specs: black and white, no dialogue, 6 min
Format: 4:3, 4K digitally restored

A young boy strays through a wrought-iron gateway into an overgrown garden filled with insects and birds. Amidst the sculptures of Antiquity, he glimpses a mermaid-like woman in a wheelchair and begins to follow her. The film consisting of engraving-like drawings is a surrealistic coming of age tale played out on the boundary of this world and the realm of myths.

MIND THE STEPS!

VIGYÁZAT! LÉPCSŐ!
(1989)

Directed by: István Orosz
Technical specs: black and white, no dialogue, 5 min
Format: 4:3, 2K digitally restored

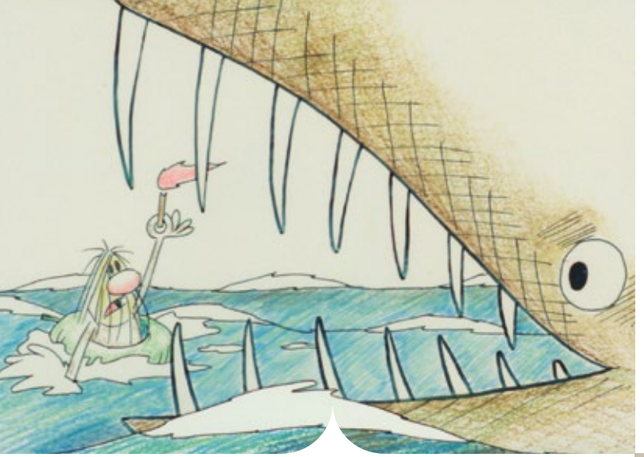
Evoking the work of Dutch graphic artist M.C. Escher famous for his 'impossible' drawings, the exitless paradoxical space of a Budapest apartment block becomes the allegorical location of a generation and its common history with movement songs, occupied by tanks, and plagued by "doorbell scares". Poster designer and graphic artist István Orosz emphasizes the closed sense of room for manoeuvre, the restrictedness of opportunities in this film.

GREEN WARNINGS FOR EVERY DAY

ZÖLD INTELMEK MINDEN NAPRA
(1992)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialogue, 5 min
Format: 4:3, 4K digitally restored

This pulsating collage animation interwoven with folk art elements is a warning of the dangers of extinction, in which an organism is connected to each day of the week.

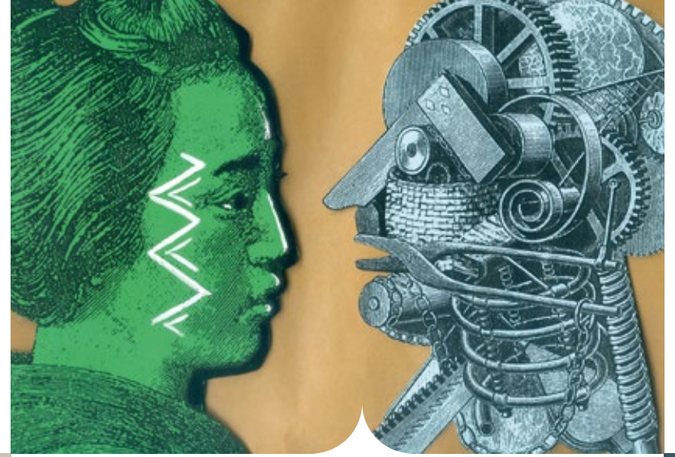


SPUN

GOLYÓS MESE
(1998)

Directed by: Líviusz Gyulai
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 4K digitally restored

Amusing burlesque about a cannonball liberated. The pathway of our spherical friend is not restricted by temporal or spatial dimensions, and neither is the soaring imagination of director Líviusz Gyulai.



DEAD WATER

HOLTÁGBAN
(2001)

Directed by: Tibor Bánóczki
Technical specs: colour, with English subtitles, 5 min
Format: 16:9, 4K digitally restored

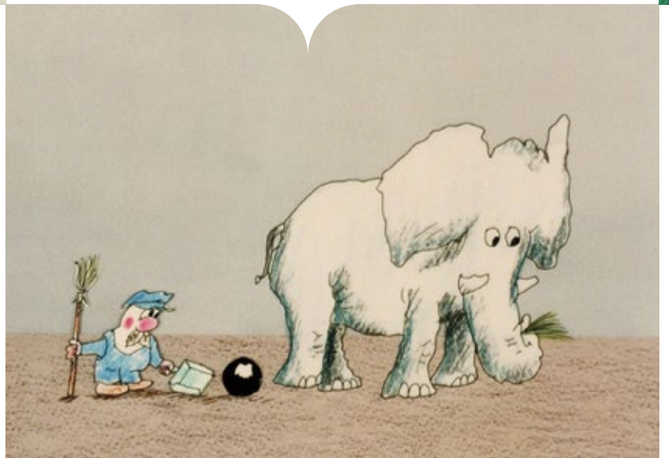
The protagonist of this psycho-thriller taking place in picturesque surroundings is a crazed station-master living in a dull village in the middle of nowhere. Post-impressionist static idylls and genre pictures of brilliant tones are counterpointed by nervously pulsating sequences moving at warp speed. This first short made by Tibor Bánóczki as a student of the animation department comprises oil paintings on cel sheets.

JONAH

JÓNÁS
(1997)

Directed by: Líviusz Gyulai
Technical specs: colour, no dialogue, 4 min
Format: 4:3, 4K digitally restored

The satirical, parable-like rewriting of the Biblical story of prophet Jonah and the whale is an eye-catching example of graphic artist Líviusz Gyulai's delicately ironic, quaintly humorous short films. The film received an invitation to the competition programme of the Cannes Film Festival in 1997.



FACES

ARCOK
(1999)

Directed by: Dóra Keresztes, István Orosz
Technical specs: colour, no dialogue, 3 min
Format: 4:3, 4K digitally restored

A sweeping, dynamic journey compiled from a rapid-montage of faces, images, icons, glances and reflections through the time tunnel of cultural history.

SONG OF THE MIRACULOUS HIND

ÉNEK A CSODASZARVASRÓL
(2001)

Directed by: Marcell Jankovics
Technical specs: colour, with English subtitles, 93 min
Format: 4:3, 4K digitally restored

Marcell Jankovics magically evokes the cultural treasure of Chronicon Pictum, shamanism and Persian and other Turkic peoples. The film works through the ancient history of the Magyars in four chapters building on successive legend cycles. The legend of the Miraculous Hind, the legend of Hunor and Magor, the story of Álmos and the chronicle of Chieftain Géza concluding the Conquest by accepting Christianity appear in the film.

ARLEQUIN

ARLEQUIN
(2003)

Directed by: Kinga Rofusz
Technical specs: colour, no dialogue, 7 min
Format: 4:3, 4K digitally restored

As the acrobat prepares for his final performance, his thoughts turn to his past life: the successful career, the dazzling stunts, and his love for the trapeze artist that ended so tragically. The dramatic, sweeping story performed with delicate pastel shades and melancholic accordion music is the elegant drawing animation of Kinga Rofusz, also known as a book illustrator, with a message that is eternally relevant.

KALÓZOK SZERETŐJE

LOVER OF PIRATES
(2002)

Directed by: Zsófia Péterffy
Technical specs: colour, no dialogue, 9 min
Format: 4:3, 4K digitally restored

An expressive painting film packed with sensual scenes, inspired by poet György Faludy's *Villon ballad*, tells the story of a scullery maid in a harbour-side brothel. The oppressive, associative-improvizational, repetitive 'flow music' composed for the film brings out the recurring humiliations endured by the protagonist. In 2002, as a competition film of the Venice Film Festival, it won the prestigious UIP prize for best European short film of the European Film Academy.

MY SMALL TOWN

AZ ÉN KIS VÁROSOM
(2002)

Directed by: Líviusz Gyulai
Technical specs: colour, no dialogue, 6 min
Format: 4:3, 4K digitally restored

Collection of cartoon anecdotes summons the small-town world of the turn of the century, condensed into a single day, with 'Czech' good humour. The mosaic-like short evokes locations of the artist's childhood, the Fin de Siècle milieu of Sopron through the glittering imagination of the graphic artist director, where the stationmaster salutes the rising sun, and the train driver associates himself with a mermaid in his bath, whom he caught that day in the lake.

RED-FLOWERED ORANGE-BLUE

PIROSVIRÁGÚ NARANCSKÉK
(2002)

Directed by: Jacqueline Molnár
Technical specs: colour, no dialogue, 5 min
Format: 4:3, 4K digitally restored

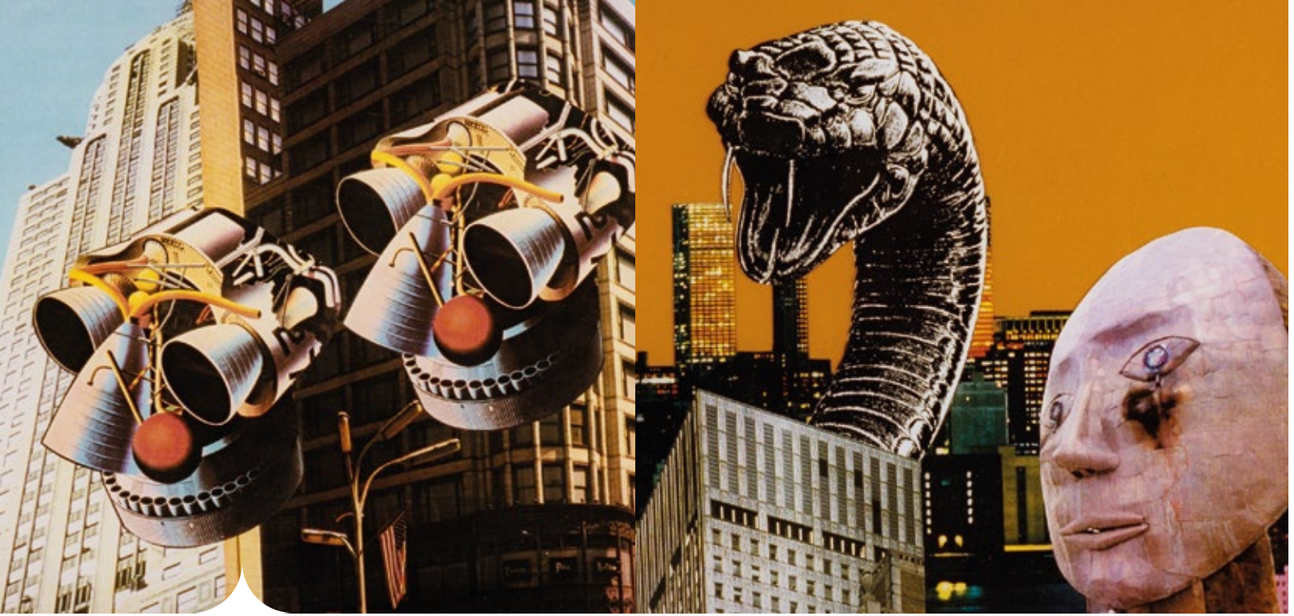
Old and even older family snaps, drawings proliferating in wild colours and speedy racing through a plethora of imagined and genuine memories. The short by graphic artist Jacqueline Molnár is a dizzying free association game on a few found photos during which people and beings, all strangers to each other, meet beneath the animation effects camera.

DISTRICT!

NYÓCKER!
(2004)

Directed by: Áron Gauder
Technical specs: colour, with English subtitles, 86 min
Format: 4:3, 2K digitally remastered

The vulgar, adults-only satire peppered with social critiques and references to prevailing politics, made in the same outspoken, provocative tone as *South Park* and *Beavis and Butt-Head*, is a humorous and authentic report card of the backward, post-millennium political and social apparatus of Eastern Europe as seen from the point of view of straight-talking children, that is, from the grassroots. The low-budget film was made, of necessity, using spatial imagery blending 2D and 3D effects. The Pest setting was modelled in 3D in a 'broad-brush' way, aiming for picturesque perspectives and not meticulous detail. The faces and bodies of characters are two dimensional and mobilized in a style and spatial effect resembling one of the earliest animation techniques, the paper cut-out, which gives the figures' movements an awkward and imperfect effect. Digital restauration was carried out under the supervision of Áron Gauder director and Erik Novák producer.



THE ADVENT OF LIGHT

A FÉNY PILLANATA
(2002)

Directed by: Sándor Reisenbüchler
Technical specs: colour, no dialogue, 11 min
Format: 4:3, 4K digitally restored

The short made using collage technique showing ultra-modern civilization of the turn of the millennium in a state of collapse both mentally and physically is a caustic critique of capitalism. It has lost nothing of its relevance over the last two decades. The coda of Sándor Reisenbüchler's carefully planned and constructed animation oeuvre depicts the chaos of the apocalypse with acerbic sarcasm and dramatic associations.

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Impressum:
PUBLISHER: Ákos Bertalan PÁL
EDITOR IN CHIEF: György RÁDULY
MANAGING EDITOR: Anna Ida OROSZ
TRANSLATOR: James STEWART
PUBLICATION MANAGER: Ágnes VARGA
COVER DESIGN: Levente SZABÓ
CATALOGUE DESIGN: Beatrix MANGÓ
Published by the National Film Institute – Film Archive in 500 copies.

nfi.hu/en/film-archive